

# MUSICAL AMERICA

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## CHICAGO RALLIES TO SUPPORT ITS OPERA

"Samson et Dalila" Opens Season,  
with Dalmorès and Gerville-  
Reache in Leading Roles

Bureau of Musical America,  
624 South Michigan Ave.,  
Chicago, November 27, 1911.

GENERAL-MANAGER ANDREAS DIPPEL with the courage of his convictions departed from the precedent of opening with Verdi's "Aida" and presented Saint-Saëns's masterpiece "Samson et Dalila" as the first attraction of the local season by the Chicago-Philadelphia Grand Opera Company. The audience was splendidly representative, embracing not only the fashionable, but the artistic and practical factors of the city's progress. The house was full, the audience appreciative but not over demonstrative.

The new row of boxes proved to be advantageous in effecting architectural symmetry. The seventy boxes have been sold for the season, and a substantial portion of the lower house and balcony has been taken by subscribers. Strangely enough, the cheapest subscription seats have been in least demand.

Two local papers started a sensation in declaring that ticket scalpers were trying to corner the situation, but this was run to earth in the fact that the Mary Garden mania had resulted in a solid sale for her performances several weeks in advance. The management, directors and all concerned were quick to investigate this condition and satisfactorily reassure the public as to the fairness of the operation.

Saint-Saëns's opera had an imposing presentation, while its orchestration was admirably revealed in a splendid reading under the baton of Cleofonte Campanini. The rôle of Samson fell to Charles Dalmorès, who was in splendid voice and won demonstrations of approval after the big ringing arias of the rôle. His Samson was every inch the man, his stalwart physique giving him splendid advantage. Mlle. Jeanne Gerville-Reache as the new Dalila was a dainty rather than heroic ideal of the temptress, giving a well studied impression that she conquered by more than mere physical attributes. She was the subtle tigress in unsettling and overcoming the physical strength of Samson, yet her acting was so simple and direct that it concealed the deeper inner meanings of her art. The richness and beauty of her voice were at all times qualifying features of her portrayal. Hector Dufranne was the High Priest, and Gustave Huberdeau was warmly welcomed as the Ancient Hebrew making its too brief opportunities salient and sonorous. Armand Crabbé was the Abimelech and the sprightly Rosina Galli pirouetted instantly into success as a dancing star.

### Miss Garden's Illness Causes Change

The first disappointment of the season occurred on the second night in a painful physical ailment that prevented the appearance of Mary Garden. Much interest had been aroused for her appearance as Carmen in a sale that had ceased only for lack of tickets long in advance of the company's coming. Manager Dippel alertly arose to the emergency announcing that money would be refunded and tickets exchanged; but comparatively few took advantage of the offer. The heroine of the night was Mme. Gerville-Reache, who agreed at the last moment to appear in the title rôle, without even a full rehearsal to play a part in which she had not appeared for years. Technically her performance was excellent and interesting although she did not attempt anything startling in departure from tradition. She made the wayward gypsy a primitive personage given to natural rather than studied coquetties. The music appeared to fit her



ORVILLE HARROLD

The American Tenor of Oscar Hammerstein's London Opera House as "Arnold" in "William Tell," in Which Opera He Made His Recent Début with Pronounced Success

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voice even better than in the part of Dalila. She appeared under most trying circumstances and was approved by a critical audience. Mr. Dalmorès gave a fervid and dashing characterization of the lovelorn Don José, quite as unwearied and resourceful as his fair comrade in art. The love solo in the second act found his vocalism at its finest estate and the deep despair of the finale was most impressively portrayed. Hector Dufranne was acclaimed for his sonorous singing as the Toreador; but the impetuous dash of its action does not lie so well in his line. Henri Scott, the new American singer, made a successful début as Zuniga with a basso cantante voice rich, smooth and unusually flexible. He has a pleasing personality and should prove a popular personage in the organization. Alice Zeppilli warbled the rôle of Micaela and acted the modest

maid sympathetically. Mr. Campanini evolved wonderful and colorful values from the score.

### Tetrazzini's First Appearance

The first appearance of Luisa Tetrazzini here in opera on Friday attracted a large audience to her "Lucia di Lammermoor." Mario Sammarco and Amedeo Bassi shared with Tetrazzini honors of the night. Mme. Tetrazzini's singing of Lucia was dazzling in virtuosity and aroused the audience to a high pitch of enthusiasm. She had curtain calls galore and was overwhelmed with flowers. Mario Sammarco was warmly welcomed as a favorite of last season and gave to the part of Henry Ashton delightful dignity and made its phrases as meaningful as its song was suave, finished and delightful.

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## SETS HIGH STANDARD FOR BOSTON OPERA

Strikingly Effective Performance of  
"Samson" Inaugurates  
Third Season

Bureau of Musical America,  
No. 120 Boylston St.,  
Boston, Mass., Nov. 28, 1911.

THE third season of the Boston Opera Company opened brilliantly this evening. The Opera House was filled to its capacity with music-lovers and those prominent in social and artistic circles of this city. Saint-Saëns's "Samson et Dalila" was produced for the first time as an opera in Boston. It can be staged very effectively and was on this occasion. Moreover, the principal soloists sang with uncommon distinction, the chorus was excellent and the orchestra, under André Caplet, one of the most notable features of an exceptionally interesting occasion. The ensemble being admirable and the scenes of the most picturesque description, the opera was heard for all it was worth, and it seemed on the whole worth more than some critics of Saint-Saëns would have us believe.

The cast was as follows: Samson, Giovanni Zenatello; Dalila, Maria Gay; High Priest, Dinh Gilly; Abimelech, José Mardones; an old Hebrew, Edward Lankow; a Philistine Messenger, Paul Saldaigne; two Philistines, Ernesto Giaccone and Gaston Narreau.

The opera had been prepared with the utmost care and labor. Circumstances made it possible last Summer for the chief members of the casts for the French operas to coach with Mr. Caplet. The effect of this intelligent and energetic preparation showed quickly. Here and there some detail betrayed a first production, but as a whole this performance was one of the most convincing that have been given by the opera company. There were a sureness, a unity of spirit and an individual competence seldom observed in a first performance, especially after the passing of the Summer months. Moreover, this was a performance by the Boston Opera Company in its integrity. With the single exception of Dinh Gilly, of the Metropolitan Opera Company, the performing artists who appeared are permanent members of the local organization. A division of the Boston Opera Company, complete in itself, reached its own audience.

The story of the opera need not be rehearsed here. The incidents of the biblical narrative are very well known, and they are followed closely in the opera. The work, which was produced often, with conspicuous success by Oscar Hammerstein, is calculated to put a company through its paces. Saint-Saëns wrote some of the warmest and most human music that ever came from his pen in "Samson et Dalila" and has given his contralto music of eternal freshness and youth, of sensuous fascination and the subtlety and potency of sex. If the part of Samson is not inherently so remarkable yet the rôle offers splendid opportunities to the singer of intelligence and temperament. There are a number of occasions for first-class choral singing; the orchestral score is still interesting and was dangerously and forbiddingly modern when the work was first performed in Weimar in 1887.

Mme. Gay's Dalila was a memorable feature of the performance. There was considerable curiosity to behold her version of the rôle, especially by those who disapproved of her very realistic Carmen. She impressed these people, as well as her admirers, by her magnificent singing of Dalila's music. She was in excellent voice and sang with warmth and abandon.

Mme. Gay was alternately seductive or violently alluring. She prepared her cli-

[Continued on page 5]



## HAMMERSTEIN'S TRIUMPH OF TRIUMPHS

Wonderful American Girl Electrifies London as "Gilda" in "Rigoletto"—A Second Melba, a Future Patti, Say Critics in Unanimous Chorus of Praise

LONDON, Nov. 27.—"Hammerstein has discovered a second Melba." "Such a sensation has not been known since Tetrassini sprang into fame."

"Hats off to Hammerstein! His promise to take us by surprise was no idle boast. On Saturday night he took London completely by storm with Felice Lyne in 'Rigoletto.'"

These and expressions like them are filling the London press anent the performance at the London Opera House on Saturday. It was a triumph of triumphs for both the American impresario and the American soprano, for Felice Lyne is a Kansas City girl. She is just a slip of a girl, only twenty years old, but London is quite mad about her, and predictions that "the little American nightingale" is to become the "Patti or Melba of the operatic world" are the order of the day.

The critics cannot say enough of "the great new singer's" pure, silvery quality of voice, her command of technic and her sense of drama. An idea of the extent of Miss Lyne's triumph can best be obtained by quoting from the London critics, of whom one delivers himself as follows:

"This young American singer will if fortune is kind live to be the Patti or Melba of the operatic world. It was a real joy last night to listen and watch this girlish Gilda singing with perfect finish. It was a wonderful debut, and after the ovation which her performance evoked one marveled that the name of Felice Lyne had not been cried from the housetops."

The critic in question adds that Orville Harrold, the tenor, also comes from America, which "seems to be a modern Italy in the matter of singers. His performance evoked, as it deserved, the warmest of cheers."

The *Sunday Observer* under the caption "A Great New Singer, Hammerstein's Find," says: "Felice Lyne's performance was as perfect a realization of the part as could be desired. She is young and graceful, unaffected and sympathetic. Her performance easily excels some of the most admired interpretations of Gilda. Vocally the interpretation was brilliant in the extreme. It is safe to say that the singing of the part equals the best we have heard in the last two decades. Mr. Hammerstein has an assured success in Miss Lyne. One can readily forgive him the production of the time-worn opera for the sake of the singer."

### White Elephants and Black Tulips

The *Daily Mail* say: "White elephants and black tulips are less rare than such a surprise as Hammerstein sprang on London at the production of 'Rigoletto' Saturday."

The *Standard* remarks: "In Felicia Lyne Mr. Hammerstein has made a find which should go a long way to compensate him for any past disillusionments he may have suffered."

*Daily Express*: "Her voice is as rich as Melba's and as clear as Tetrassini's. Its greatest appeal is its emotional freshness and sympathy."

*Daily Chronicle*: "A very successful debut. Her voice is of brilliant quality and extensive range."

*Morning Leader*: "Miss Lyne is a singer with a great future."

*Daily Telegraph*: "In one second Miss Lyne stepped straight into the hearts of her large public."

*Daily Mirror*: "This little wisp of a girl singer achieved worldwide fame as a singer in a night."

*Daily Graphic*: "Her voice was delightful, pure and soaring to fabulous heights with perfect ease. We will be surprised if she does not draw all London to the Opera House during Mr. Hammerstein's season."

*Morning Post*: "Miss Lyne's voice is of rare beauty and she takes her place in line with great exponents of the legitimate school of singing."

All the newspapers admit that Orville Harrold, as the Duke, proved to be a magnificent tenor, and the other American, Harry Weldon, as Sparafucile, a great basso.

The *Times* congratulates Miss Lyne on her extraordinary success, saying: "With a voice beautifully pure in quality and perfectly even throughout the entire range she sang everything with simplicity and a natural grace immediately captivating."

### Repeated Her Triumph

Miss Lyne repeated her triumph at last night's Sunday concert when she sang the "Caro Nome," from "Rigoletto." Inter-

viewed yesterday on her success, Miss Lyne said:

"I owe much to my teachers, Mme. Marchesi and Mons. Daubigny, but most of all to Mr. Hammerstein, the great man who



Felice Lyne, the Kansas City Girl, Who Has Set London Aqiver with Excitement over Its Greatest Operatic Sensation in Years

gave me a glorious opportunity. I suffered last night with a frightful toothache, but the English public gave me such a splendid welcome that I determined, though in great pain, to sing, and I hope I have pleased them."

Felice Lyne was a star last season in New York, where she made her debut as Lisbeth in "Hans, the Flute Player." She is the daughter of Dr. S. T. Lynde, of Kansas City, and her teacher, Mme. Marchesi, once said of her: "Only one other person in the world can trill as long—Mme. Melba."

Coincident with Mr. Hammerstein's great triumph comes the fact that Covent Garden has not achieved the great coup that it ex-

pected in rivalry with Hammerstein through the famous Russian dancer, Mme. Mathilde Kchessinska, favorite of the Czar and known as the wealthiest woman on the stage. Court circles have given Mme. Kchessinska a wide berth at the instigation of Queen Mary, and without the support of court circles Covent Garden cannot hope for success.

### HAMMER'S FIRST CONCERT

Washington (D. C.) Symphony Attracts a Well-Pleased Audience

WASHINGTON, Nov. 25.—The first concert of the Washington Symphony, under the direction of Heinrich Hammer, at the Columbia Theater, last Tuesday afternoon, was a notable event. The work of the orchestra was appreciated by a large audience. Edna Dunham, the soloist, afforded much pleasure by her beautiful singing of two Wagner opera numbers. Her encore, "A Cycle of Life," was also very effective. The program was as follows:

Symphony No. 2, D Major, Brahms; "Die Thure Halle" ("Tannhäuser"), Wagner, and "Einsam in Truben Tagen" ("Lohengrin"), Wagner, Edna Dunham, soprano; Two Indian Melodies for Strings; "Chippewa Vision" and "Chippewa Cradle Song," Busch (first performance in Washington); "Noel," Chadwick.

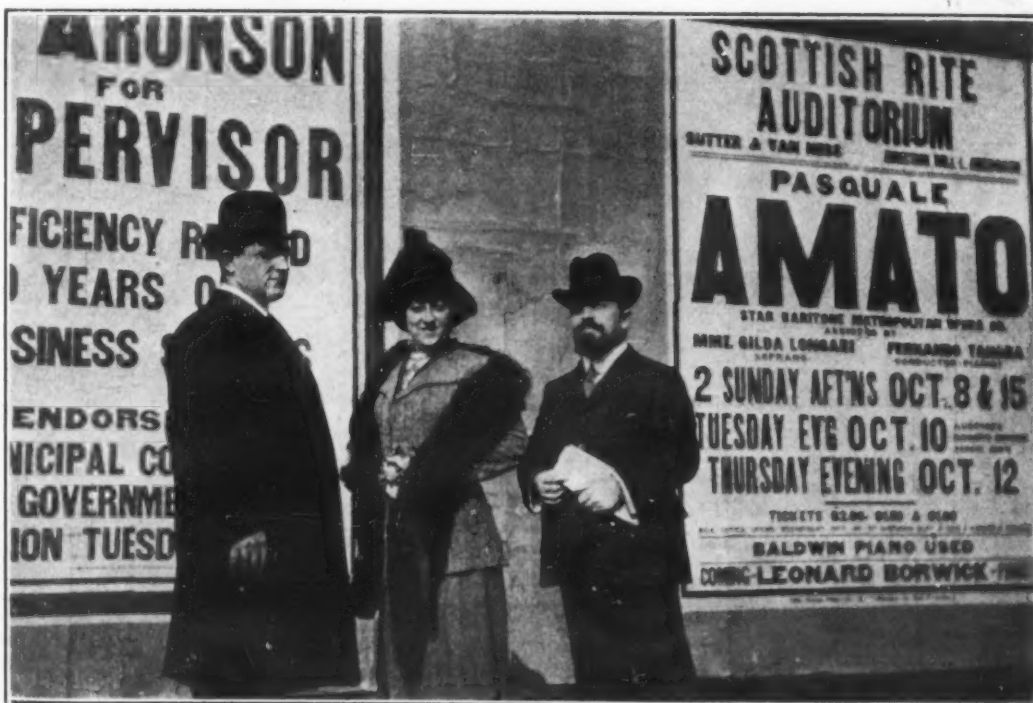
At a meeting of the newly organized Piano Teachers' League, with Heinrich Hammer presiding, it was decided to give a course of popular lectures on music during the coming season.

"The Girl of the Golden West" was given three performances in Washington last week by the Savage English Opera Company. The cast throughout as well as the chorus, was distinguished by unusual competence, and the orchestra, by its masterful presentation of the score, earned such plaudits as to compel the leader to acknowledge curtain calls. The tax of singing every night the difficult rôles in Puccini's score necessitated two and three sets of principals. The rôle of Minnie was respectively in the hands of Mme. Louisa Villani, formerly of La Scala, Milan; Ivy Scott and Mme. Irma Dalossy. The *Dick Johnsons* were Umberto Sacchetti and Henri Barron. W. H.

### Boston Symphony's Next Programs for New York

Kathleen Parlow will be the soloist at the Boston Symphony concerts in Carnegie Hall, New York, on Thursday evening, December 7, and Saturday afternoon, December 9. The Symphony at the evening concert will be Brahms's No. 4 in E Minor. At the afternoon concert there will be no symphony, but the principal place on the program will be taken by Rimsky-Korsakoff's symphonic suite "Scheherazade." There are no novelties on either program.

## SIGNOR AMATO'S CONCERT PARTY IN SAN FRANCISCO



Left to Right: Pasquale Amato, Baritone of the Metropolitan Opera Company; Gilda Longari, Prima Donna Soprano, and Fernando Tanara, Musical Director

ASSOCIATED with Pasquale Amato during his recent concert tour through the West was Gilda Longari, the prima donna soprano. The success with which Mr. Amato met wherever he appeared has already been detailed in *MUSICAL AMERICA*. Mme. Longari is highly pleased over the enthusiastic reception which audiences and critics accorded her during her travels.

"I never expected," she said, "to receive such a hearty welcome and such praise

from the newspapers. My name was absolutely unknown out West, and it is really gratifying and speaks well for the press that an unknown artist may be judged on merit alone. An experience which interested me greatly was my visit to the gold miners' camp, which I consider one of the most fascinating and unusual sights I ever saw. I hope I shall soon be able to make another trip through the United States, for I love to sing for a public which not only appreciates, but knows good music."

## SCHUMANN-HEINK'S ART AT ITS BEST

Great Contralto Royally Received at Her Annual New York Recital

Before what was without doubt the largest recital audience that has assembled in Carnegie Hall this season, Mme. Ernestine Schumann-Heink gave her annual song-recital on Tuesday afternoon, November 28. A threatening rain had no effect on those who desired to hear the great contralto, for there was not a section of the large auditorium that was not filled to capacity.

Beethoven, Schubert, Schumann, Brahms and three American composers, Marion Eugenie Bauer, Mary Turner Salter and J. Harold were on the program and the singer exhibited splendid taste in selecting them. Her Beethoven group (Beethoven groups are not common at recitals) was a delight in its varied contents. Breadth of voice and warmth of expression made "Die Ehre Gottes" an unforgettable pleasure, the serious "Vom Tode" striking a deep note, sung as it was with wondrous beauty of tone.

Much applause followed the Schubert songs, "Die Junge Nonne," "Du bist die Ruh," "Die Forelle" and as an extra the singer added "Die Allmacht" with which she again won her admirers completely. Never has Schumann's lovely "Frühlingsnacht" been sung with more charm, with more ardor or with a more perfect enunciation, and the enthusiasm displayed showed the audience's pleasure markedly.

In her Brahms songs, she attained the most complete success of the afternoon, "Von ewiger Liebe" making a fine impression, the gorgeous "Mainacht" contrasting well with it in its beautiful melodic lines and its reposeful ending. The six "Hungarian Gypsy Songs" were given with Magyar spirit and were well received. Highly dramatic was "The Cry of Rachel" by Mary Turner Salter, which the singer gave an interpretation that recalled the climaxes achieved in some modern German songs by Dr. Wüllner some years ago. She received an ovation after it, which was well-earned.

Vocally Mme. Schumann-Heink was at her best, her voice being smooth and her tones ringing, round and full; she has the ability to sustain her tones, irrespective of the register of the voice she is singing in, and she gave evidence of this in her interpretation of "Du bist die Ruh," and Becker's "Frühlingszeit," which she added at the end of the recital. There was none present at the recital who did not join in the contagious enthusiasm that pervaded the entire assemblage.

Mrs. Katharine Hoffmann played the accompaniments with considerable ability, though she was at times prone to accentuating the music assigned her.

A. W. K.

### Maud Powell Thrills Kansas Audience

LEAVENWORTH, KAN., Nov. 25.—Maud Powell, the violinist, attracted an enormous crowd to the People's Theater last Monday. The audience listened to her playing with breathless attention and lost no opportunity to demonstrate its pleasure. The program included the Wieniawski concerto a movement from Beethoven's "Kreutzer Sonata," Mozart's "Rondo in G" and some short numbers by Beethoven, Paganini, Cui, Sarasate and Brahms. It is very rare that the people of Leavenworth are favored with performances of the masterworks of such eloquence and distinction as those given by Miss Powell.

### "Boccaccio" Given Pleasing Revival

Franz von Suppe's opera, "Boccaccio," was given a pleasing performance at the Irving Place Theater, New York, on Monday and Tuesday evenings of this week by the Vienna Opera Company. The part of *Fiametta* was taken by Fräulein Goergi. Fräulein Grete Meyer was the *Boccaccio* and Herr Pfell-Schneider played *Prince Pietro*. The same company gave, on Wednesday, "The Merry Widow"; on Thanksgiving day "Das Himmelmelb," and on Friday "Der Opernball." Saturday's opera was "S. Lorie aus dem Schwarzwald."

### Clarence Eddy in the West

CHICAGO, Nov. 27.—Clarence Eddy, the distinguished organist, was a sojourner here last week, after big successes in Topeka and other cities of Kansas. He is booked for many engagements in the West after the holidays.

C. E. N.



## WHEN PRESS AGENT SPELLS SUCCESS

A Big Factor in Many Artistic Triumphs in Opera of America, Says Olive Fremstad—The Fremstad Voice and the Foolish Tradition About It—Never a Contralto

AN infant prodigy was Olive Fremstad and quite a prodigious one too. In fact, she was a wonder child along several different lines of musical accomplishment and perpetrated all manner of astonishing things with her voice, on the piano and at the organ. Even among juvenile wonders of the tone world she seems to have broken the record for early artistic de-



An Unconventional Fremstad Snapshot  
—On the Beach at Lido, Near Venice

velopment and it was only three years after entering the world that she so charmed a little audience as to carry off the first material recognition of her vocal talents. The occasion eventually turned out to be a not altogether blissful one from a child's point of view, but though the prima donna has hitherto kept the tristful tale as her own property it is more indelibly graven on her memory than the details of certain more mature triumphs.

"It seemed inevitable even before I was born that I was destined to be musical," declared Mme. Fremstad recently in a conversation with a representative of MUSICAL AMERICA. "My father, though a physician by profession, was musical to his finger tips. He was an expert pianist, violinist, organist and harpist and then, too, my mother possessed a splendid voice and had also studied medicine and often helped my father in his work. Though there were often many patients in our home in Stockholm we used to have plenty of music. My sisters and brothers were all of them supremely talented vocalists and instrumentalists and so, whenever father wanted a concert at home, he had all the necessary material for one right at hand.

"Although it was not intended for many years that I should be a singer I was accustomed to sing from my earliest years. I was a *wunderkind*, but in those days people did not marvel so much at them. I gave my first public performance standing on a table, when I was about three years old. My singing brought me a chocolate horse as a reward. No sooner did I get it than I bit off the tail, whereupon my recompense was supplemented with a severe spanking.

"It was toward the piano that my affections first were directed. I determined to be a professional pianist. Never shall I forget my bashfulness when, standing at the window one day, I told father of my desire to take up such a career. I blushed furiously and could not bring myself to look at him. But he consented and so I studied and at twelve made a professional debut. I had been diligently mastering the organ too. My father was a strict church member and often played the instrument himself. I, therefore, had plenty of opportunity to become proficient on it and played frequently, though it was necessary to place large pieces of wood under my feet in order to enable me to reach the pedals.

Church Singing in Minneapolis

"When I was twelve the family left Norway and came to live in Minnesota. It was not until some years later that I was strongly urged to train my voice, which I had never yet undertaken to develop by any systematized course of study. I gave heed to my advisers and got my first vocal training here in America. I did much church singing—indeed, I was soprano

soloist in the choirs of five churches in Minneapolis—a most valuable experience. And although I really knew little about singing I appeared in concert for some time.

"In 1893 I went to Europe where I trained long and arduously. Eventually I appeared in Munich and then in Bayreuth. The labor I had to go through seemed endless, but I realized how I should have to toil to succeed and so I worked cheerfully. I had to master the German language thoroughly, for I had previously been quite unfamiliar with it. I sang a great variety of rôles. Indeed, I have sung every part in 'Walküre,' to mention only one opera.

"With it all I did not start out with a contralto voice and eventually work myself up to high soprano parts as some people so tenaciously maintain. The fault for the prevalence of that idea really lies with a certain teacher over here, who persuaded me that I was a contralto before I was old enough to realize the truth, who taught me accordingly and who sent me West to sing in concert as a contralto because I was able to bellow out certain low notes. You see it was not easy to decide in just which category to place a voice with as large a range as mine. I have a compass of two and a half octaves and the question of determining whether I was best fitted for soprano, mezzo-soprano or contralto was not a little troublesome. Fortunately, I was saved from the results of a contralto education before it had gone so far as to work irreparable injury to my voice, and today there is not a single throat specialist who would deny that it is a true soprano. My throat and vocal organs are admitted by all medical connoisseurs to be of the genuine soprano build. It is the very height of absurdity, therefore, to accuse me of having forced my voice up to a position beyond that fixed for it by nature. I have no doubt that many students have done or will endeavor to do with their voices what I am popularly supposed to have done with mine. But the process will be ruinous, utterly fatal. One's voice is what it is and there is no such thing as making a soprano of a contralto or vice-versa. What is more, it is futile for a singer to give sundry kinds of

### Mme. Fremstad Says:

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arbitrary advice to students in regard to the things they must or must not do with their voices, since what is eminently suit-



Mme. Fremstad, with Her Dog, "Filippino," in the Tyrol

able for mine may be quite the contrary in the case of another's.

"As I just said, I have had a thorough musical training. Every opera singer should have one. None can really succeed—I mean in the best and truest sense of the word—without it. If we occasionally feel inclined to point to some person on



—Copyright Mishkin.

Olive Fremstad, the Metropolitan Opera Soprano, as "Isolde" in "Tristan und Isolde"

our operatic stage who seems to be doing so we may rest assured that it is because American audiences love to be bamboozled. One of the best methods of winning a suc-

cess over here is to arrive preceded by the clever trumpeting of a press agent. The press agent is an enormous factor in an artistic triumph in this country. Our public is very unlike that of Europe in that it has not had its musical education instilled into it from the very cradle, as it were. It has enjoyed the opportunity of hearing most of the very greatest artists and so its judgments are more a correct instinct resulting from its long acquaintance with the artistically worthy than the outcome of criticism based on actual profound musical knowledge such as a German audience possesses.

"And yet I love American audiences above all others. I feel that my place is among them, and this even though I realize that there does not exist among us anything to compare with the musical atmosphere one finds abroad. I feel it because America is my country. Even though I was not born here and even though there is foreign blood in my veins I insist that one cannot live as I did for years out on the wonderful prairies of the West and not actually become an American."

H. F. P.

### New York May Have Permanent Home for Opéra Comique

Believing that there is patronage in New York for a second opera house, especially with one of them devoted entirely to opera comique, the owners of the Century Theater, formerly the New Theater, are considering a plan to dedicate this playhouse to opera next season. The owners, if they decide to make the Century an opera house, will present only works of a more intimate kind than can be given in the Metropolitan, such as the operas that alternated with dramas when the Century was the New Theater. A home for opera comique, it is argued, would be profitable now that Oscar Hammerstein's Manhattan Opera House is no more. Moreover, the proprietors of the magnificent theater in Central Park West are known to be greatly interested in the modern French operas.

### Duty on Music Unconstitutional, Allegation Made in Suit

PROVIDENCE, R. I., Nov. 27.—John V. Bennett, of this city, to-day started an action in the United States Circuit Court here in which he raises an interesting point involving the importation of music in its different forms. He seeks to bring the question into court for a test case. Bennett alleges it is unconstitutional to levy duty on printed music imported here to be

sold, as defined in the copyright law of March 4, 1899, and to admit music intended for "public performance for profit" duty free.

### Thomas Orchestra's Program for New York Concert

The program for the single New York concert of the season of the Theodore Thomas Orchestra, at Carnegie Hall, on Wednesday afternoon, December 13, has just been announced. This will be the first visit of the Chicago orchestra to New York since Frederick Stock has been its conductor. Albert Spalding, the soloist, will play Elgar's Violin Concerto and Mr. Stock and his men will offer Beethoven's "Coriolanus" Overture. Strauss's tone-poem, "Don Juan," and the D Major Symphony, op. 73, by Brahms.

### Mme. Orridge Makes Her Début

Theodora Orridge, the new English contralto of the Metropolitan Opera House, made her début last week at the Academy of Music in Brooklyn, as *Azucena*, in "Il Trovatore." She displayed a voice of magnetic subtlety, elasticity and poise and her dramatic action was of a high order of excellence. With other rôles in the hands of Mme. Galski, Pasquale Amato and Riccardo Martin, the cast could hardly be surpassed.



## SUPREME WAGNER TRAGEDY SUNG SUPERBLY AT THE METROPOLITAN

An Unsurpassable Performance of "Götterdämmerung"—Debuts of Putnam Griswold as "Hagen" and Mme. Matzenauer as "Waltraute"—Revivals of "Lohengrin" and "Faust"

WHEN Wagner's "Götterdämmerung" was given for the first and only time last season expressions of regret were heard on all sides that, because of the departure of Carl Burrian for Europe, it was impossible to accord the most sublime of all musical tragedies more than a single hearing. But Mr. Gatti-Casazza—than whom Wagner lovers have no better friend—was determined to atone for the disappointment, and so he saw to it that this drama should be revived before the new season was two weeks old. It was accordingly given on Thursday evening of last week and from seven-thirty until midnight an enormous audience sat spell-bound.

Last week's production was notable for several things. It marked the Metropolitan debut of Putnam Griswold, the American basso, who has been winning laurels in Berlin. It showed that Mme. Matzenauer is destined to rank as one of New York's favorite contraltos, and it afforded Hermann Weil another opportunity to strengthen the pleasing impression he created the previous week. Aside from these facts it again brought forward Mme. Gadske in a rôle in which she has few, if any, equals today.

Mr. Griswold had not been on the stage for five minutes before one realized that his German reputation had been well founded. As *Hagen* he showed himself the possessor of a superb voice, of imposing volume, breadth, resonance, solidity, smoothness, and capable of many shades of dramatic color. In its highest tones it is, perhaps, more of the baritone than the bass cast. But it is always masterfully handled, and in the "Hoi-ho" of the second act there was not a trace of forcing, as in the case with so many *Hagens*. Mr. Griswold's magnificently clean enunciation was a delight from first to last. He is a skilled actor and infused far more variety into the rôle of the Nibelung's son than is usually the case. His *Hagen* is ponderous, as it should be, but it is not persistently stolid and it is never dull. During the intermissions enthusiastic comment on his work was to be

ment. Her singing was of thrilling beauty and the immolation scene found her as fresh as the opening love duo. Never has she proclaimed *Brünnhilde's* last noble utterances with loftier eloquence. After the tremendously exacting second act she received a large gilded laurel wreath.

Mme. Matzenauer's vocal opulence shone to even better advantage in the music of *Waltraute* than in *Amneris* or *Brangäne*. Here is an artist worthy to continue the proudest contralto traditions of the Metropolitan. There was magnificent emotional variety and breadth of appeal in her plea for *Wotan*. Hermann Weil's *Gunter* was very satisfying dramatically, if not distinguished for originality. His voice is not as steady as it might be, but on the whole he bettered the impression he made as *Kurwenal*. Burrian as *Siegfried* is an old friend and requires no criticism at present beyond a mention of the fact that he was in good voice. Rita Fornia, unlike most of her predecessors, makes the colorless rôle of *Gutrune* moving and poetic. Goitz's *Alberich* was admirably sinister. The entrancing *Rhinemaidens'* trio was delightfully sung by Mmes. Sparkes, Case and Wickham, and much praise is due the chorus for its spirited, virile singing of the gorgeously barbaric ensembles of the second act. Mr. Hertz fairly revelled in the countless glories of this score and the supreme moments were, as usual, the death march and that apotheosis of tonal sublimity, the burning of *Walhalla*.

Mme. Matzenauer in "Lohengrin"

Saturday matinee subscribers are singularly fortunate this season. To them fell the first performance of "Lohengrin" two weeks ago, and last week they were privileged to hear the first "Lohengrin" of the year. Of all Mr. Gatti's Wagner presentations none exceeds "Lohengrin" in finish of ensemble and perfection of detail.

An atmosphere of novelty was imparted by the first appearance in the rôles of *Ortrud* and *Telramund* of Mme. Matzenauer and Mr. Weil, respectively. The German contralto seems to be gaining in favor in a steady crescendo. Admirable as have been her *Amneris*, *Brangäne* and *Waltraute*, her *Ortrud* surpassed them all. It is long since Wagner's ideal of *Ortrud* has been realized so effectively in New York. The vocal strain of this part is excessive and it was not to be wondered, therefore, that Mme. Matzenauer's highest tones had moments of thinness. But throughout the rest of its compass her voice was of glorious warmth and smoothness and saturated with dramatic color.

Dramatically, Mme. Matzenauer's impersonation was heightened by the introduction of a number of telling details which most *Ortruds* overlook. Most impressive during her first colloquy with *Elsa* is the manner in which she encircles the latter with her flowing, black garments until she towers above her like a huge bird of ill-omen. And later in the act, as she and the traitorous *Telramund* endeavor desperately to shake *Elsa's* faith in the knight, she holds her velvet mantle in front of her that *Lohengrin* may not see and suspect. And as he sternly bids her begone she faces him like a lioness about to spring. It would take far more space than is now available to enumerate all these significant touches which denote the true dramatic instinct.

Mr. Weil's *Telramund* was conventionally pleasing and he sang well, barring a pronounced tremolo. The *Lohengrin* was Mr. Jadlowker, whose portrayal, familiar from last year, has certain distinctive excellences if not always enough poetry. He passed successfully through the ordeal of "Elsa, ich liebe dich," singing it with a warmth and passion that rang true and

he gave vocal satisfaction in the love scene and the narrative. Herbert Witherpoon's *King Henry* was praiseworthy.

Mme. Fremstad's *Elsa* is a touchingly beautiful figure. Like her *Isolde*, it has improved markedly since last heard here. The complete self-abandonment to her lover, her growing uneasiness over the forbidden question and, finally, the mad determination to wreck her own happiness to gratify a whim that is stronger than love itself, were expressed with rare insight and subtlety. And Mme. Fremstad's singing of the music was exquisite. The orchestra under Mr. Hertz carried away a large share of the general glory.



Putnam Griswold, the American Basso of the Metropolitan, as "Hagen" in "Götterdämmerung," in Which He Made His Début Last Week

French opera raised its head rather feebly on Wednesday evening of last week when "Faust" had its first hearing of the season. Except for one or two points of excellence the performance was a hazardous and slipshod one at best, and while the audience was large it did not evince such eagerness to applaud as one expects of Metropolitan audiences these days. The most telling feature of the evening was the *Marguerite* of Geraldine Farrar. It may be that the gaudiness of this *Marguerite's* attire is somewhat excessive and there may be points in the impersonation upon which opinions will vary. But on the whole Miss Farrar's is a touching and beautifully poetic and moving characterization. There were moments in which she seemed not at her vocal best, yet the "King of Thule" ballad and the "Jewel Song" were splendid examples of her versatility in music of strongly contrasted emotional character.

Mr. Jadlowker was a pleasing *Faust*, but he has worked hard of late and there were evidences of fatigue in his voice. Mr. Rothier did *Mephistopheles*, and while he brought out nothing new along dramatic lines he sang intelligently and filled all the requirements. Gilly made an acceptable *Valentine* and Jeanne Maubourg sang *Siebel's* music prettily. There was a good deal of roughness and want of rhythmic life in Giuseppe Sturani's conducting.

The "double bill" was bound to come and it bobbed up serenely on Friday evening. Caruso was *Canio* in "Pagliacci," and therefore the house was crowded. Bella Alten as *Nedda* and Scotti as *Tonio* completed the cast of the *Leoncavallo* work in exemplary fashion. Caruso was at his best and there was a tumult after the "Ridi Pagliaccio."

Mme. Destinn and Riccardo Martin shared honors in "Cavalleria." The American tenor poured out his splendid voice with dramatic eloquence and acted with far more freedom than he has hitherto displayed. The highest praise must also be accorded the impassioned *Santuzza* of Mme. Destinn. Gilly satisfied requirements as *Alfio*, and Marie Mattfeld and Jeanne Maubourg made the most of *Mamma Lucia* and *Lola*, respectively. Sturani conducted both performances.

"Lohengrin" enjoyed its second presentation Monday night, and again a large audience showed itself really pleased over the work.

## CHICAGO RALLIES TO SUPPORT OPERA

(Continued from page 1)

His warm friend in life and art Amedeo Bassi, was *Edgardo* and his trim figure became the romantic ill-starred hero as he steadily advanced its action to make it a convincing personality. The fervor of his singing and sincerity of action made the final act memorable in the tensely and boldness of its sweep. Henri Scott was again impressive in the slight demands of *Raimondo*. Arturo Venturini and Francesco Daddi had the smaller rôles. The sextet was repeated four times.

Mozart's "Marriage of Figaro"

The revival of Mozart's "Marriage of Figaro" was the offering of Saturday afternoon, the performance being remarkable for its sprightliness revealed through a cast blessed with youth. Director Campanini brought out in effective fashion the subtleties of nuance that gave the very atmosphere of daintiness to this joyous work. Maggie Teyte made her first appearance and instantly captivated as *Cherubino*, a compelling charm investing every phase of her impersonation. Gustave Huberdeau at once surprised and gratified as the resourceful *Figaro*. Mario Sammarco added another fine figure as the dignified but ever suspicious *Count*, and Edmund Warnery contributed a fine character bit as *Basilio*. Carolina White as the *Countess* was an attractive personage, and Alice Zeppilli gave a lightness and vivacity to the part of *Suzanne*.

In the evening "Il Trovatore" was presented with a cast enlisting three native singers, Mme. Frease-Green, Marta Wittkowski and Ellison Van Hoose, in the leading rôles. Mme. Frease-Green voiced the part of *Leonora* under most disadvantageous circumstances of physical indisposition, but bravely appeared to save the management from embarrassment in making a last change. C. E. N.

Evelyn Scotney, one of the Boston Opera's new sopranos, is a young Australian who was discovered by Mme. Melba.



Leon Rothier, the Metropolitan Basso, as "Mephistopheles" in "Faust"

heard on all sides and at each curtain the artist was applauded to the echo.

It was remarked in this journal last season that Mme. Gadske's *Brünnhilde* ranked as one of the greatest tragic impersonations on any stage and it is not possible to accord higher praise to her achievement last week than merely to repeat this com-

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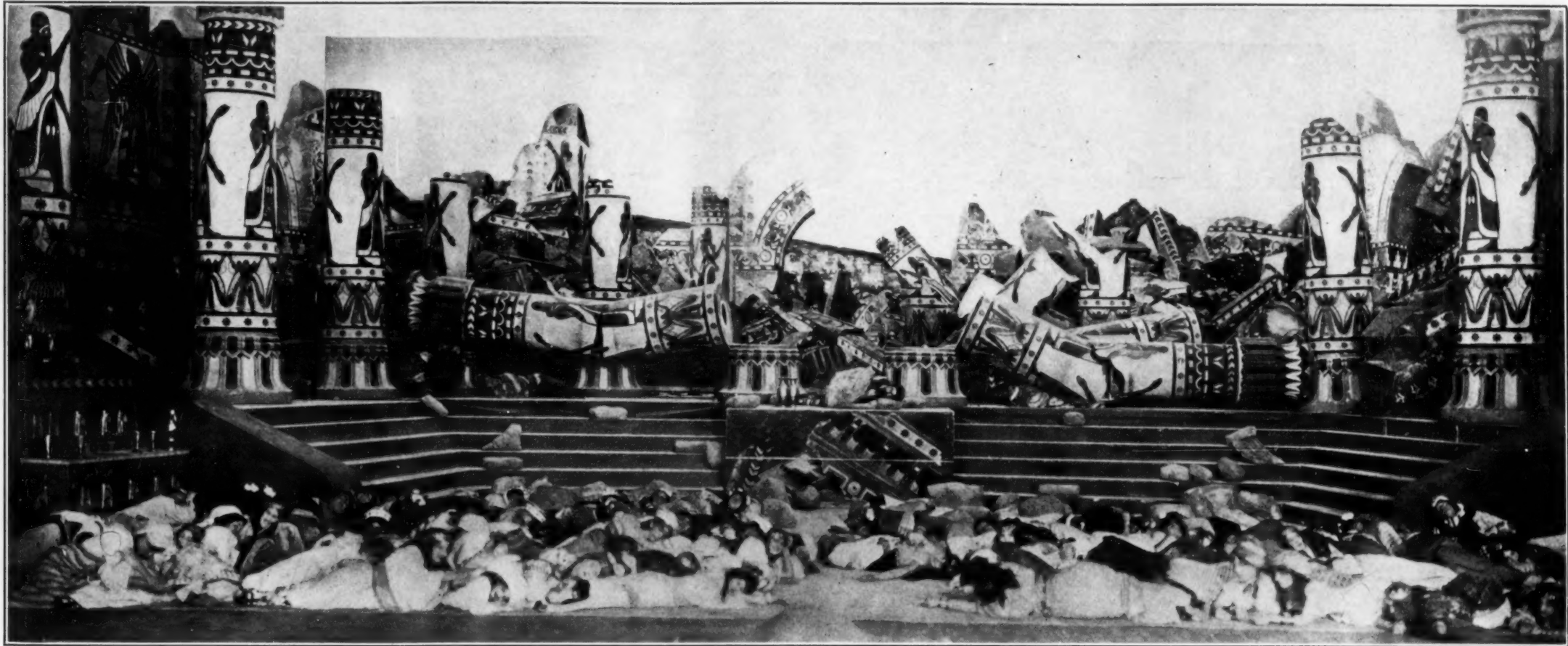
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Scene of the Falling Temple from the Third Act of Saint-Saëns's "Samson et Dalila" as Staged for Its First Production at the Boston Opera House

## SETS HIGH STANDARD FOR BOSTON OPERA

[Continued from page 1]

maxes with considerable forethought, but her voice itself, heavy and rich in its quality, was her chief asset. She phrased cleanly and with unexpected art and sang with freedom and authority, but only after thorough attention to detail. The famous



Giovanni Zenatello as "Samson"

duet and the song from the first act, as *Dalila* appears with the priestesses of Dagon, were especially memorable, and the more so on account of the excellent singing

of Mr. Zenatello. He was not in as good voice as he had been at the dress rehearsal, but how admirably he sang! Not as a tenor with sweet romancing, but as a hero and a leader of men, in defiance, in tor-



Edward Lankow as an Old Hebrew

ment, lamentation or despair. In the first act Mr. Zenatello redeemed passages that are in themselves bombast and fustian and made many passages far more dramatic than they are.

The opera itself, in spite of its curious discrepancies, is, on the whole, an interesting and effective work. Whether Saint-Saëns purposely wrote in two different styles in one and the same work in order that his opera might be heard in concert if it had to wait over-long for stage performance, is not answerable here; but, aside from the mingling of choral and dramatic styles, unavoidable to a certain extent, the work is a remarkable testimony to the eclecticism of his tastes and his commendable interest in all the artistic influences that were working upon music when his opera was written. The second act is the vital center of the opera and con-

tains some of the most red-blooded music that Saint-Saëns has ever given us. Dramatically and scenically the first act of this opera is the weakest and the last consists of a great spectacle, little else. The ballet



José Mardones, as "Abimelech"

is interesting and its music is gorgeous and very curiously rhythmed.

The minor parts were well taken. Mr. Mardones sang with his wonted warmth and comfort as *Abimelech*; Mr. Gilly was fairly adequate and true to traditions in his carrying of the part of the *Priest*. Mr. Lankow exhibited a voice of excellent quality, a heavy bass, and proved himself an intelligent and serious student of dramatic music. Both male and female choruses were heard to the utmost advantage. The choruses have been from the beginning one of the chief assets of the Boston Opera Company, and Saint-Saëns's opera furnished admirable opportunities for their display. The singing of the chorus of Hebrews in the first act was a model of depth and solidity of tone and fine nuances, and the chorus of women's voices in this act was conspicuous for the fresh quality

and admirable balance and purity of tone.

The orchestra at the Boston Opera House has advanced steadily and consistently. This Winter there have been some needed changes in some important positions, and the quality of tone, as well as the executive capacity of the men has been rapidly improving. Mr. Caplet conducted with the most intimate understanding and appreciation of the music and with thorough control of his forces.

The opera was mounted in a very effective manner. The illusion of a thunderous sky in Act II was beautifully carried out and the scene of the valley of Srek was



Maria Gay as "Dalila"

very beautiful in its tropical atmosphere and design. The falling of the temple in the last act was a triumph of stage management. O. D.

### Mme. Merritt-Cochran Soloist with Washington Sängerbund

WASHINGTON, D. C., Nov. 27.—Sunday night, at the New National Theater, the Washington Sängerbund, under the direction of Heinrich Hammer, gave a festival celebration of the Liszt centenary. The Sängerbund was heard in "Vereins Lied" and "Allmacht." As an additional attraction the Washington Symphony Orchestra, conducted by Heinrich Hammer, played "Les Préludes." The principal soloist of the evening was Mme. Alice Merritt-Cochran, of New York, who possesses a soprano voice of great range. She sang "Loreley," by Liszt, and three songs, "Der König von Thule," "Ueber Allen Gipfeln

ist Ruh" and "O Lieb' so Lang du Lieben Kannst." Roberta Amies played the Thirteenth Rhapsodie. Miss Amies, a young pianist of this city, has the honor of being the first local soloist to appear at the public concerts of the Sängerbund. W. H.

### Malkin Brothers Give Piano and Violin Recital

Manfred and Jacques Malkin, pianist and violinist, were heard in a joint recital at the Belasco Theater, New York, last Sunday afternoon. Manfred Malkin began with Beethoven's "Sonata Appassionata," which he played with smooth technic and scholarly effect, but with a certain amount of hardness of tone. Subsequently he was heard

in a Chopin group comprising a nocturne, prelude, scherzo and the "Berceuse" and in these he played with a greater variety of tone color and with delicate, poetic effect. A Liszt "Hungarian Rhapsody" with which he closed the concert brought the usual applause.

Jacques Malkin gave the Mendelssohn violin concerto, Tchaikowsky's "Serenade Melancolique" and Wieniawski's "Souvenir

de Moscow." His tone was pure and he evinced temperament, technical finish and accuracy of intonation. There was a good-sized audience on hand.

Granville Bantock's new choral work, "Atalanta in Calydon," will be introduced at one of the Hallé Concerts in Manchester this season.

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# LILLA ORMOND

## MEZZO SOPRANO

**SOLOIST at ANNUAL MAINE MUSIC FESTIVAL, October, 1911, with BOSTON SYMPHONY ORCHESTRA in New Bedford, Mass., October 31, and Cambridge, Mass., November 16, and in RECITAL.**

*Now Filling Engagements on Extended Western and Southern Tour.*

Daily paper reviews of her artistic performances:

**Soloist at Maine Music Festival, in Bangor and Portland, October 13-17, 1911.**

Miss Ormond's first number was Bemberg's *La Morte de Jeanne d'Arc*, and the famous aria showed the beautiful quality of her well-trained voice to its fullest advantage. Miss Ormond's voice is a mezzo soprano, especially well placed and very light in timbre. Its carrying power was remarkable and it easily filled the large auditorium on Friday evening. Not only does her voice possess a distinctive sweetness, but she knows how to utilize it to the fullest extent.

Besides her voice, Miss Ormond possesses an unusually attractive personality. When she had finished her first number a large bunch of red roses came up over the footlights while the applause grew greater. For her first encore she sang Gaston Lemaire's *Vous Dansez Marquise* in excellent French. Her enunciation was particularly good in all of her numbers. The song caused a renewal of the applause, which had first greeted her, and for a second time she swept in from the ante-room and faced her audience. This time an old Scotch ballad, *Leezie Lindsay*, was her selection, and it went straight to the hearts of her auditors.

Miss Ormond's second number comprised three songs, Hildach's *In Lenz*, Carpenter's *May the Maiden*, and MacFadden's *Spring's Singing*. They were rendered with finish and with sweetness. For an encore she sang, *Believe Me If All Those Endearing Young Charms*, in a fashion which has seldom been equaled here.

That Miss Ormond sang her way deep into the favor of Bangor people Friday night was obvious to all who heard her. Her future appearance in this city will always be an event to be welcomed by all music lovers. —Bangor Daily Commercial, October 14, 1911.

Then came one of the surprises of the evening in Miss Lilla Ormond's singing of Bemberg's exacting *La Morte de Jeanne d'Arc*. Enhanced by a dainty and engaging personality Miss Ormond's beautiful mezzo soprano, so rich and round in tone, combined with her assured technical ability, made an impression that swept through the audience. Miss Ormond is not lacking in temperament and she delivered the Bemberg aria with a glow and power of expression that were convincing. The audience was captured by such a mezzo-soprano voice and singing, and Miss Ormond was mistress of the situation. She strengthened the spell she had cast by singing Lemaire's delicious *"Vous Dansez Marquise"* in the most delicious style, exquisite in its dainty touches, its piquant French finesse and polish, its airy persiflage and glancing coquetry. No wonder her hearers were enraptured and called for more. And they got it in another song, *"What's in the Air Today?"* by Robert Eaton, in which was revealed the full sweep of Miss Ormond's lovely voice. —Portland (Me.) Daily Eastern Argus, October 18, 1911.

It surely could be considered a beauty show par excellence. Wasn't there the dainty Lilla Ormond, fascinating, sweet, flower-like in her rose-



pink satin frock that made her look enchantingly lovely? However much has been said of Miss Ormond she has never been over-rated. Not by the charm of her personality, great as it is, has she won her way to success. She has a voice and artistry that could not fail to bring her fame. Her vocal achievements are too well known to be repeated here, but here must be said that she is as refreshing and distinctive in her art as she

is in beauty and grace. Her contralto has grown perceptibly since she sang in Portland a few years ago in old City Hall. Her style has broadened also and in every requisite she has added that which study and maturity may bring. But her gift of interpretation is quite as charming as it was then, and she sang the French chanson with the captivating touch that made at that time so deep and lasting an impression. She has temperament a-plenty,

is capable also of making an intellectual appeal that takes a strong hold of her hearers and grips them hard. Her first number admirably displayed the range and exquisite quality of her contralto and in her later songs she gave further evidence of her interpretation powers. Encores and flowers were given her more times than one can count, and she looked charming as she bowed her way off the stage, first to audience and then to chorus, holding the delicate blossoms in both arms. —Portland Daily Press, October 18, 1911.

**Soloist with Boston Symphony Orchestra in New Bedford, October 31, 1911.**

Most cordially received was Miss Lilla Ormond, a charming little woman, wrapped in her music. Somewhat intense, somewhat dramatic, she took the house by storm, and was at the close of her first aria, *"La Morte de Jeanne d'Arc"*, called to laugh and bow ere the audience was satisfied. She executed well the dramatic force and pathos of the selections from Claude Debussy's *"The Prodigal Son"*. —New Bedford Evening Standard, November 1, 1911.

Much praise is due Miss Lilla Ormond for her selection of numbers, for she managed to avoid the obvious and the hackneyed and gave things that were interesting to hear. Of gracious and charming presence the young artist possesses an agreeable voice. She also possesses many excellent qualities, her sense of dramatic expression and interpretation being among them. She was very cordially received by the audience and forced to bow her acknowledgments again and again. —New Bedford Mercury, November 1, 1911.

**In Recital Marlboro, Mass., October, 1911.**

Miss Ormond is a mezzo soprano of international reputation. Unaffected, exquisitely refined and dainty, she faced her audience with a smile of greeting that immediately won all hearts. The soft, sweet tones of the first selection, *"Die Lotosblume"*, held the large audience almost breathless, until she began the more lively *"Volksliedchen"*. In the last selection of *Widmung* it would seem as though she loved to sing German better than any other, so much did she enter into the spirit of the master. The ovation at the close of this group brought Miss Ormond back to the stage again, and this time she rendered *"Leezie Lindsay"*, a Scotch song, in a way that brought forth tremendous applause. She gave a group of five selections in French, including Faure, Gounod and Hahn, all of which were interpreted with such piquant charm and elegance of vocal style and diction that it would seem to distinguish her as a Parisienne. It was very evident that the best had been saved until the last, for now came the songs in English, by such composers as Chadwick, Manney, Ronald and Colburn. It would seem almost impossible for one artist to hold an audience through an entire song recital without wearying them, but this was not the case with Miss Ormond, for the more she was heard the more eager became the audience for more. —Marlboro Daily Enterprise, October 21, 1911.

**Management: R. E. JOHNSTON, Broadway and 26th Street, NEW YORK**

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Dear MUSICAL AMERICA:

Within a few minutes I met, on Fifth avenue the other morning, Paul Dufault, the French Canadian tenor, Richard Croker and Riccardo Martin.

Croker had just come from the funeral of his former friend, John S. Carroll, and he had what the Scotch call a "dour" face on him.

But it was no more "dour" than the face of Paul Dufault, who told me, with much excitement, of his troubles with a representative of the French composers who is in this country, and who is bent upon collecting ten dollars for the singing of every song that is copyrighted.

Poor Paul was in a quandary, inasmuch as he had announced, as you know, his annual recital of French *chansons* for Monday night. When I suggested that he could do as other singers have done, simply change the songs for which the French representative desired to collect for others for which there is no penalty, he explained: "How can I do that, when I have announced almost my whole concert of these songs? It is most unjust! In Europe the composers and music publishers pay a singer to sing their songs to make them popular—and that is surely the right way. How can a composer be heard, especially the composer of songs, if the singers of standing do not sing them? And is not that to the profit of the publishers? And what is to the profit of the publishers is to the profit of the composer. If the French people continue on this line it virtually means that their songs will be boycotted in this country."

Having done my best to smooth the ruffled feathers of our friend Dufault, who, I am glad to say, is at last being appreciated at his true worth as one of the finest and most dramatic singers in the country, especially of ballads and *chansons*, I ran into the arms of Riccardo Martin, who was in a fluster and hurry and gasped out that he was up to his neck in work and rehearsals.

I made him happy by telling him that the opinion is universal that not only has he greatly improved as an artist and as an actor, but that his singing is everywhere received with greater favor than ever before.

I have always taken an intense interest in Martin's success because he is not only highly talented and has a splendid voice, but is a most conscientious, hard worker, leads a good honest family life with wife and child and is in a large measure the standard bearer of the American singers in their fight for recognition.

Much of Martin's success, you know, is due to the devoted work of his wife, who is herself a singer of marked talent but who gave up her career to help her husband.

She is but one of many women who are helping their husbands on the operatic and on the concert stage and in this regard I think the wife of the artist and conductor shines more than the average husband of the prima donna.

There is our good friend Volpe, for instance, who has done so finely with his orchestra and deserves so much credit and encouragement. Where would he be if it were not for the devotion of charming Mrs. Volpe, who goes around and sees the newspaper men and the business people and makes friends and gets help for her husband, who certainly could not do this and his own musical work at the same time.

Then there is Mrs. Chapman, another lovely woman with a good business head and a flow of oratory, which would not only win, but submerge the most stubborn of critics—and all in favor of her husband and his work!

I could give you quite a long list of such women. I sometimes wonder whether their husbands really appreciate what they do. I will admit that if the husbands of the prima donnas do not shine in the same manner it is because their rôle is somewhat more difficult.

Take, for instance, the young French doctor whom that charming little singer who has lately come to us from London, Maggie Teyte, married.

It is not easy for such a man, coming from the Parisian atmosphere which surrounds the artist, and which is by no means wholesome, to understand our American ways and especially our New York ways.

He will naturally look upon all the people who come to see his wife (especially if they want something) as enemies or parasites to be kept away from her, and so, while honestly disposed to further her interests, he will, as the vernacular goes, "make himself dislike."

Fremstad's former husband, as we know, managed to create such a prejudice against himself that there was a general jubilee when that greatest of artists threw him overboard to fall again into the sea of oblivion, from which he never would have emerged but for his connection with her.

\* \* \*

Several people have asked me how Maggie Teyte's name should be pronounced. I believe it was originally Tait, but as the corruscating writer on the *Evening Sun* says, being in Paris, and not wishing to have her name pronounced as if it were Tah-eet, she changed it to Teyte. Though in England she would run the danger of having her name pronounced "Tight," which is, as you know, the vernacular there for a "jag."

In England, however, where they are supposed to speak English, the pronunciation of many names is incomprehensible to most mortals. For instance, Marjoribanks is pronounced "Marchbanks," while Beauchamp, which is the name of an old noble family, is pronounced "Beecham," and Cholmondeley, another noble name, is known as "Chumley."

However, if there may be a discussion as to the manner in which to pronounce the lovely little singer's name, there can be none with regard to her abilities and wonderful voice, which comes out of that small body—due a good deal, no doubt, to Jean de Reszke, who was her teacher in Paris, though there are times when on some of the upper notes there is a tendency to shrillness, which suggests, perhaps, that there has been some overstrain.

\* \* \*

So Tetrassini refused to sing at the Metropolitan if Toscanini conducts! There are some who will congratulate Toscanini.

However, if a singer cannot get along with a conductor it is better to have a conductor with whom she can get along than not to have the singer. At the same time I would submit, with all humility that an opera season without Tetrassini at the Metropolitan has been a success, whereas without Toscanini I very much doubt if it could have been as great a success as it was!

\* \* \*

When they had trouble with the donkey the other night in the performance of *Pagliacci*, when the beast laid down, not only on the stage but on the performance, and it took the combined efforts of Caruso, Scotti and others to get him up and off, I said, "What a news story for the morning papers! They will give that more notice than they will give the performance!"

I was right, was I not? You would say so if you read the notices in all the dailies next morning.

Reminds me of the time, last season, when at a performance of "Parsifal" a scene shifter was suddenly lowered on the bridge at the back of the stage, where he swam in the air, desperately trying to hide himself. This was given a half column on the outside page, while the performance got from one-quarter to one-third of a column inside the paper.

Surely American journalism, especially of the daily paper order, is a marvelous thing! What it suggests as to the average intelligence of the readers I decline to say.

\* \* \*

Why will some of our good critics insist on calling that great artist, Bloomfield-Zeiser, "the Bernhardt of the piano?" Neither personally, nor in their talents is there anything to suggest a resemblance. Madame Bernhardt's life has been a very stormy one, and she has defied all *les convenances*. The story of her loves and lovers would fill as many columns as did the story of George Sand and her lovers.

Against Mme. Zeisler, on the other hand, there has never been even the breath of suspicion. She has been a devoted wife and mother, besides performing the exacting duties of a public career, teaching many pupils, and she has to her credit a number of splendid boys, all grown up, and all scheduled to do good work in the world.

While Mme. Zeisler has never paraded her family Sarah Bernhardt has always alluded to children as "*les petits accidents de l'Amour*." A good deal of difference, isn't there?

I grant you, perhaps, that Mme. Zeisler has a virility which suggests something of the masculine in her make-up; so has Sarah Bernhardt, who has also the truly feminine. But Bernhardt is an impulsive woman filled with all kinds of vague tendencies, which urge her at one moment to make a statue, at another to write a book, at another to write a play, at another to get married, at another to get a divorce, at another to appear in men's clothes, at another to write a bitter criticism. Her temperament is thoroughly French, while Mme. Zeisler's is American in the best sense, German also, in the best sense—and so entirely different!

Finally, if there be absolutely a point of difference between these two it is that while Sarah Bernhardt never in all her career lost a trick or an opportunity to advertise herself, never mind in what way or at whose expense, I do not believe that there is a known instance where Bloomfield-Zeiser even attempted to win public favor by anything that approached the meretricious or the vulgar. Indeed, if anything, she has been altogether too conservative and inclined to hide her light under a bushel.

While Sarah Bernhardt is letting off fire crackers, all the time, to call attention to herself, Bloomfield-Zeiser never left her home, or the charming social life which is hers, except to fill some public engagement. That done, she returned to her home life and her work.

\* \* \*

Yes, it was at the Horse Show that the noted singer met his *débauché*, and it came about thus:

There were four of them, who descended from the box, looking like birds of paradise, and chattering like so many magpies. They were typical, beautiful American girls, born to luxury and fine clothes, and they wore the clothes with elegance.

They had an escort, a gentleman, dressed also "in the height of fashion" as they call it, who was very polite. As they stood there, an acquaintance came along with another gentleman, evidently a foreigner. He introduced the foreigner, the girls said, "So glad!" and "So pleased!" with other ejaculations which form part of the society vocabulary.

Presently one of them said, "Have you been to the opera yet?" and one replied, "Yes, I heard —. Isn't he fine? But, oh dear, they do say he is such a terror with the women, and the scandals about him are something awful! Why they say that he has been married twice, besides running away with about four other men's wives—and that he drinks. But he sings lovely, doesn't he?"

At this moment the foreign gentleman took off his hat, excused himself and left. "Who was your friend?" said one of the sweet things.

"Why," replied the gentleman who had introduced the foreigner, "he was the singer you have just been talking about!"

\* \* \*

The late Joseph Pulitzer had some ideas about music that were all his own, especially with regard to the way to listen to music, or rather, perhaps, with regard to the arrangement of music to be listened to.

On one occasion he engaged a pianist to live at his Summer residence for the purpose of playing for him a few hours every day. Once, Mr. Finck relates in the *Evening Post*, the great journalist being in a somber mood asked for Chopin's "Funeral March." That served to confirm the mood, and then asked the pianist to play the "Eroica" Funeral March, and then the death music from "Die Goetterdämmerung," and thus with other works of the same nature he saturated himself for two hours. At another time he enjoyed a Liszt rhapsody so greatly (miracles still happen!) that he kept the pianist playing Liszt rhapsodies to him throughout the whole period of his musical assimilative capacity on that day.

It has occurred to me before reading

about this that there was something to say for such a procedure. Any mood is capable of continual progressive intensification, and to quit a mood before having gotten the most out of it is, under certain circumstances, particularly those of artistic pleasure, to miss something worth having. I suppose, though, it has got to be granted that this method would not do for the general concert audience. For all the vaunted depth of humanity commonly supposed to exist in every individual, it must be confessed that people in general live pretty close to the surface, and are much more gratified by the continual surface play of their emotions than in pursuing a given emotion to its greatest possibility. When a man has formed this habit of conducting a continuous variety performance on the surface of his nature it is difficult to convince him that there is more to be got from going deeper into a given mood than from going to but a little depth in many moods. For me, I heartily concur in Mr. Pulitzer's way of looking at it.

When I start into a mood that I enjoy I want to get the very most that it has for me, to be swallowed up in it, exalted to the skies, or cast down to the deepest depths, as the case may be. Then, when it is over, I feel as if I had had something. But this going to concerts and having one side of one's consciousness tickled for a few minutes, and then another side, and so on, I must confess does not appeal to me as a means of getting out of music, to my thinking, all it has in it. This may be one of the reasons why a far keener state of musical enjoyment may be set up among a few friends (a few congenial devils, say) than in a concert hall. Where one composition after another may be informally called for according to its appropriateness to a mood already set up, it is natural that an accumulative intensification of the mood should take place, and when such a company breaks up, each member feels that he has had a rare experience.

It is almost never that such a thing happens at a concert, chiefly because a mood is no sooner set up than it is at once bowled over, in the same manner that the hostess at a modern dinner party feels it essential to smash an interesting conversation on any earnest topic as soon as it gains the slightest headway, by one or another method of skillful social management. To me the plan is objectionable, both at concerts and dinner parties.

It takes a little time for a mood that is worth anything to get switched around, and I do not find this playing shuttlecock to the battledores of Strauss, Brahms, Wagner, et al., a particularly gratifying sensation. I am not prepared to suggest a concert of Liszt rhapsodies, although I would greatly enjoy one of funeral marches. I always did have a passion for slow music.

\* \* \*

The other day I came across a little sketch of Charles Martin Loeffler written by Philip Hale, the acerbic critic of Boston, who has always been supposed to be a great friend of the composer of the "Pagan Poem," the "Vilanelle du Diable," and other works which have caused many high authorities to regard him as one of the foremost living composers, and certain low authorities to consider him one of the hindmost. Therefore imagine my astonishment when I ran upon this sentence with regard to Mr. Loeffler's quitting the first desk of the Boston Symphony Orchestra after years of service: "His withdrawal from the orchestra for the purpose of composition was deeply regretted."

Not knocking Loeffler at all, was it?

Your MEPHISTO.

Gertrude Rennyson for "St. Elizabeth"

Gertrude Rennyson, the American soprano, who has returned from a series of signal successes in the West, has been engaged to sing in the presentation of Liszt's oratorio, "St. Elizabeth," to be given in Carnegie Hall on December 11 by the MacDowell Chorus. Miss Rennyson is also to appear on December 1 and 2 with the Philadelphia Orchestra.

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# CONSTANTINO'S

## Success in South America—Season 1911

Performances at TEATRO COLON, BUENOS AIRES, at MONTEVIDEO and CORDOBA in "DON CARLOS," "MEFISTOFELE," "BOHEME," "GIOCONDA," "RIGOLETTO," "TOSCA," "LUCIA" and "CAVALLERIA."

### DAILY PAPER REVIEWS:

#### "MEFISTOFELE"

The tenor Constantino, the third of this admirable trio, was in fine fettle last night, both as regards the freshness of his voice and the correctness of his interpretation. We want to go even further than this and say that he pleased us more as a singer than as an actor, although he neglected none of the details which go to make up a truthful picture of *Faust*. As a singer, we repeat, he was an excellent partner of Mme. Agostinelli, the *Marguerite*, and of DeAngelis, and he scored the biggest ovation and triumph of the evening in the difficult epilogue. This romance, which represents the pitfall for so many artists, and great artists at that, found in Constantino an excellent and faithful interpreter, who made the best use of his delightful and caressing *mezza voce*, and who did not have to seek refuge behind the usual modifications, which may be liked by many singers but which do not please our public which expects that the score and the intentions of the composer be respected by the singer.—*La Patria degli Italiani*, June 25.

The great triumph of the evening belongs to the tenor Constantino in the rôle of *Faust*. Constantino delighted the fashionable audience of our art temple, and sang with masterly authority. It is undoubtedly one of his best rôles and the way in which he sang the romance of the epilogue electrified the audience and earned a well deserved ovation.—*La Reaccion*, June 25.

The duo "Lontano, lontan" was excellently sung by Agostinello and the tenor Constantino; the latter distinguished himself throughout the opera and was especially brilliant in the romance of the epilogue, which was received with enthusiastic applause.—*La Prensa*, June 25.

The epilogue of the opera proved to be an ending in keeping with the brilliant work and the brilliant evening, Constantino singing with wonderful expression and beautiful voice the monologue, which had to be repeated. For us it is not only the best which the celebrated tenor ever sang here, but it is of greater artistic value than his "donna é mobile," which aria was the most applauded one in this city.—*Justicia*.

*Faust* was impersonated beautifully by Constantino, who sang with elegant style, and was a revelation in the romance "Dai Campi," in the duet, in the quartet and in the epilogue.—*Giornale d'Italia*.

Constantino well deserved the applause which the audience lavished on him during last night's performance of "Mefistofele." It was one of his best nights, and he pleased especially in the duo and in the finale which presents so many difficulties even for artists of high standing.—*La Razon*.

Constantino, as usual, aroused his audience to enthusiasm. His charming singing and interpretation of the opera pleased immensely, but especially the duo, the quartet and the finale.—*Nacion*.

present himself many times before the curtain.—*Razon*.

In the rôle of *Edgardo*, Constantino made the best of the opportunities in

pleasing quality which he handles with great art. He sang his famous "La donna é mobile" exquisitely and was admirable throughout his part.—*Giornale d'Italia*.

Constantino as the *Duke* was great. His singing and his acting were much appreciated. The perfection of his method of singing made the most favorable impression on the audience, especially in his aria "La donna é mobile."—*Razon*.

Constantino as the *Duke* was excellent. He sings with perfect control, with vivacity, and pleased his audience immensely.—*La Prensa*.

The tenor Constantino was the object of many ovations. The audience clamored with persistence for a repetition of "La donna é mobile," the romance, which he sang with delicacy and much sentiment. At the end of the performance Constantino was called more than twenty times before the footlights to receive an ovation and flowers from an enthusiastic public.—*El Siglo*.

Everybody was more than anxious to hear the tenor Constantino, for it was said that the *Duke* in "Rigoletto" was one of the best rôles sung by this celebrated artist. Everybody has heard him now and our public is more than satisfied; the remembrance of this performance will be for a long time in everybody's mind. Constantino has surpassed the keenest expectations, he has fairly outdone himself and well deserved the applause and ovations which were the best proof of his excellent performance. The ballad "Questa, Quella" was sung with consummated artistry, and from that moment the audience was conquered and applauded vigorously, requesting the encore. The duo of the *Duke* and *Gilda*, "E il sol dell' anima," was another triumph for Constantino. In this he displayed the full sweetness of his voice and the public showed its appreciation of the inimitable beauty and expression by vociferous applause. Thus, from triumph to triumph, and amid continuous applause the tenor continued with the recitative "Ella mi fu rapita" and the aria "Parmi veder le lagrime" until he arrived at the famous and well-known song of the *Duke*, "Le donna é mobile," which was exquisitely rendered by the distinguished artist and which produced rapturous enthusiasm among the audience. The ovations would not end, and he was compelled to repeat the aria three times in succession, at the end of which the ovations and applause became deafening.

We can say in all sincerity and truthfulness: it is impossible to excel Constantino in this rôle, and especially in this beautiful song.—*La Voz del Interior*.



Constantino as *Faust* in "Mefistofele"

#### "LUCIA"

Also in this work, the great tenor achieved a notable success, and his was awarded a well deserved ovation. Especially pleasing his first act, the malediction scene and the death scene.—*El Diario*.

The excellent tenor Florencio Constantino was of more than usual efficiency in the interpretation of his part and the intensity of his dramatic accents made such an impression on the public that he had to repeat the "imprecazione," the finale of the second act and the romance of the fourth act. The spontaneity, resistance and brilliancy of his voice, especially in the high notes, to which he gave exceptional power, and his extraordinary talent were particularly admired.—*Patria degli Italiani*.

Constantino once more scored a triumph in "Lucia," and the enthusiasm of his listeners was such that he had to

displaying all the resources of his magnificent art, the ease with which he emits his high notes, the even quality of his voice in passing from the high notes to the various registers, and the intensity of his dramatic accents with which he always obtains the most extraordinary effects.

In the malediction scene the power of his dramatic singing was such that the audience gave him an enthusiastic ovation.—*Giornale d'Italia*.

#### "RIGOLETTO"

Constantino in the rôle of the *Duke of Mantua* sang the ballad with such spontaneity, such freshness of delivery, such easy and beautiful emission of brilliant notes that a repetition was insistently demanded. Constantino may count the rôle of the *Duke of Mantua* among his favorite ones. It is a masterpiece of interpretation.—*Patria degli Italiani*.

Constantino is a tenor with a voice of



## GATTI OPPOSED TO LONG CONCERT TOURS

May Require Singers Appearing  
Regularly at Metropolitan  
to Save Voices

If Giulio Gatti-Casazza, director of the Metropolitan Opera House, has his way the artists engaged for long terms by his company may be forced to give up the practice not a few of them have of making concert tours just prior to the opening of the opera season. Post-season tours will not be objected to, but Mr. Gatti-Casazza has about made up his mind that singers whose contracts call for an exacting Winter's work in the opera ought not to come to New York, already near exhaustion from tedious concert tours.

Mr. Gatti-Casazza has just completed an examination of the contracts of a number of his singers, and he believes that the terms of these contracts give him the right to insist that they shall not appear in concert work in the late Summer or Autumn. He takes the ground that only those artists who are engaged for but a few appearances at the Metropolitan are justified in undertaking long concert tours. Those having long contracts, under favorable terms, with the company, he holds, are obligated thereunder to conserve their voices and health for the strain their opera representations will put upon them.

The officials of the Metropolitan are said to be unanimous in agreement with the director. One of the officials, in discussing the matter, said:

"Many of the artists under contract with

us really have no right to appear in concert at all without our permission, and especially their long and exhausting tours, before the opera season should be prohibited."

Another "reform" which the Metropolitan management contemplates has to do with attendance at the dress rehearsals. So many persons are now enabled by cards of admission to hear operas without cost to them that there is being considered the curtailing of this free attendance at the rehearsals or the charging of admittance. It was declared by an official of the Metropolitan that even subscribers flock to rehearsals, and then, in some cases, having seen the opera, sell their seat for the regular performance.

"In Europe," said this official, "they charge for admission to the dress rehearsals. Why should we not do it here? Many persons would be glad to attend the rehearsals if the admission fee was made reasonable. Then the rehearsals would become a source of profit rather than a loss."

### Chicago Pianist and Soprano in Joint Recital

CHICAGO Nov. 27.—A joint recital was given recently at the home of Mrs. N. W. Harris, No. 4520 Drexel Boulevard by Elsa Marshall, soprano, of Cincinnati, and Mrs. Elsie DeVoe Boyce, pianist, a teacher in the Sherwood Music School. Miss Marshall sang selections by Chadwick, Protheroe, Mozart, Liszt, Lehmann, Henschel, Dvorak, Van der Stucken and, by request, the "Rosary." Miss Marshall recently returned from abroad and is scheduled to sing later in Chicago with the Madrigal Club. She is also to appear with the Mozart Quartet in Cincinnati and with the Cincinnati Symphony Orchestra in Hamilton, O. Mrs. Boyce began her study with the late William H. Sherwood, afterward going abroad and studying with Wager Swayne and for two years with Theodore Leschetizky.

C. E. N.

## THE BREITHAUPT THEORY OF PIANO TECHNIC

DESPITE the prevalent idea that there has been no advance in piano technic since the days of Liszt there has been much talk during the last few years of a new theory of piano playing.

Preeminent among those who have been endeavoring to effect reforms of some kind



Florence Leonard and Louise May Hopkins, Exponents of the Breithaupt Theory of Piano Technic

or other stand the names of Breithaupt, Caland, Steinhausen and Bandmann. Of these four the first commands particular attention thanks to the book he has written on the subject. No less an authority than Ferruccio Busoni declared six years ago that this work was of such profound significance that, if it were taken as seriously as it deserved to be, it would destroy the value of many theories hitherto considered of the utmost importance. And he added, furthermore, that what Breithaupt had said on the subject of octave-playing, trills, fingering, tone production, pedaling, interpretation, style and so on showed correct and conscientious thinking and the power of presenting ideas most clearly. Breithaupt's methods are now being taught at the American Institute of Applied Music, New York, by Florence Leonard and Louise May Hopkins, both pupils of Rudolf Maria Breithaupt.

Piano playing has always been regarded as a function of the fingers, and training of the finger muscles for independence and equality has been the foundation for all technical practice. Within the last decade, however, several theorists, working independently of each other, have sought a new principle. A number of treatises more or less incomplete appeared in England, France, Germany and America, the aim of each being an attempt to shift the action from the small muscles of the finger and to derive technic from the arm. All found themselves involved in the same problem, relaxation, or weight, its value and application.

The two treatises of real importance were by Breithaupt and Steinhausen. Both had noted that the source of technic in the greatest pianists was the free and natural movement of the arm. They treated this idea in its physiological aspects, and so far as this aspect of the question was concerned the two agreed. But Breithaupt, the discoverer of most of the actions, has

systematized them in their three aspects—physical, physiological and aesthetic. In his works he has solved the problems of relaxation and weight.

These principles are essentially modern and they have given the death-blow to the old-fashioned precepts, with all their useless and even harmful directions that hand and arm should always be held in a quiet position, and the various devices for "hand positions," "curved finger positions" and similar attitudes which usually resulted in the complete stiffening of joints and muscles. Such practices are never indulged in by virtuosi and it is absurd to imagine that the student should not follow in the footsteps of the highest artists in finding their technic.

To sum up the excellences of the Breithaupt method it may be said that it teaches the free, rhythmically natural movement of the whole playing organism as the foundation of piano technic and the modern art of piano playing in both its great complexities of form, the free and fixed styles, and their relation to the romantic and classic masterpieces.

### INDIANAPOLIS ORCHESTRA

David Baxter, Scotch Basso, Soloist at  
Second Concert

INDIANAPOLIS, Nov. 25.—The second concert of the Indianapolis Orchestra, of which Alexander Ernestinoff is conductor, brought forth an immense audience Sunday afternoon at the Shubert Murat Theater. Six orchestra numbers and two groups of songs by David Baxter, the Scotch basso, comprised the program. The very first number, Beethoven's Leonore Overture, No. 3, served to show that the organization has taken a remarkable stride forward.

The audience was most demonstrative after this number. The two Delibes' numbers were charming, and in the Suite made from "L'Arlésienne," by Bizet, the orchestra did excellent work. The one Wagner number was the introduction to the opera and the prelude to the third act of "Lohengrin." There were also two numbers by Blasser and Moszkowski's "Torchlight Dance." The encores were one of Sousa's marches and the intermezzo from "Cavalleria Rusticana."

Mr. Baxter's appearance as soloist was highly satisfactory in every way. Wolf's "Gesang Weylas," Schubert's "Aufenthalt" and Clay's "Sands O Die" were included in the first group and were given with exquisite style. After the Scotch songs, "Loch Lomond," "Castles in the Air" and "Border Ballad," by Cowen, the insistent applause brought the artist out for a second encore, "Drink to Me Only with Thine Eyes" (old English) and "Myself When Young," from the Persian Garden.

Mrs. S. L. Kiser played the accompaniments excellently. M. L. T.

Georg Henschel conducted for Henry Wood at several of the recent Queen's Hall Promenade Concerts in London.



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## BOSTON CONSERVATORY TO INSTRUCT IN OPERA

Pupils Will Be Trained in Various Branches Under Direction of Members of Boston Opera House

BOSTON, Nov. 27.—The New England Conservatory has opened a new opera school for students wishing to fit themselves for professional careers, with Arnaldo Conti and Ramon Blanchart, both of the Boston Opera, as directors. The school will teach dramatic action, physical development, plastique, gesture, pantomime and stage dancing. The study of rôles and ensemble will also be undertaken. The rôles necessary to complete the casts of the various scenes to be rehearsed will be assumed by regular members of the Boston Opera Company, arrangements to this end having been made with the director, Henry Russell.

A very high standard of excellence is promised in the school. All applicants for admission will be required to pass careful examinations of general musical as well as vocal ability.

Mr. Goodrich, dean of the faculty of the Conservatory, upon being questioned as to the working plan of this new department, said it was probable that students who show themselves fit for such work would be assigned small rôles at the opera.

Though practically a continuation of the opera school that was organized at the Conservatory in 1909, and which had a life of only one school year, the present organization is different in that it is not under the direct auspices of the Boston Opera. The history of the former school is in brief as follows: With the able direction of Mr. Conti and his assistants, a cast of about twenty conservatory students was rehearsed and perfected in a repertoire of nine or ten operas, including "Faust," "Rigoletto," "Aida," "Trovatore," "Carmen," "Pagliacci," "Cavalleria," "Bohème" and "Madama Butterfly," in less than one year's time. After a certain point in their conservatory studies these young singers were called into the opera house and rehearsed there by the regular corps of stage managers, many of them appearing in small rôles and later in more pretentious débuts. This, however, grew to be too great a responsibility for Mr. Russell to assume in addition to the direction of the opera itself,

and the work was not resumed the following year.

Among the students of this opera school who made débuts at the Boston Opera were Misses Swartz, Fisher, Parnell and Roberts and Mr. Huddy and a number of others who have since attained success.

The new school, being under the independent direction of the Conservatory, will have the general supervision of Mr. Chadwick and Wallace Goodrich, the latter also one of the Opera's conductors. It is the intention to give one or more public performances a year in Jordan Hall, allowing the students use of the stage settings of the Opera.

L. L.

### Gerville-Réache Sings "Carmen" on Short Notice in Garden's Costumes

Ten minutes before the Twentieth Century Limited left Chicago, November 23, the telephone rang at the railroad station and Mme. Gerville-Réache, who had intended to depart on the train for New York, heard Andreas Dippel's excited voice exclaim: "You must sing *Carmen* tonight; Mary Garden is ill." "I haven't sung it in two years," she answered. "Never mind that; we'll make an announcement," said Dippel. "How about costumes?" asked the prima donna: Dippel had the ready reply: "We'll take in Mary Garden's skirt and let out the bodice." And thereupon Dr. Rambaud, the prima donna's husband, sprinted to the baggage car and rescued eight trunks and twelve hat boxes and back to the Congress Hotel they whisked. Fortunately Mme. Gerville-Réache had sung the rôle many times at Hammerstein's Manhattan Opera House with several of the artists who made up the cast that night, and so, besides the exertion of singing two exhausting parts on two consecutive nights she got through the performance all right.

### Soloists for "Judas Maccabeus" at New Haven

The soloists engaged to sing in "Judas Maccabeus" at New Haven, Conn., on December 14 are Caroline Hudson, Paul Alt-house, Christine Miller and Frederic Martin, all under the management of Walter R. Anderson of New York. The production will be given under the direction of Horatio Parker.

The Hague is to have a Richard Strauss Festival this month.

## NEW RAVEL QUARTET TO BE HEARD HERE

A Work That Has Excited Much Comment in Europe Because of Its Modernism

The Flonzaley Quartet began its season in this country with a concert in Philadelphia on November 14, while the three New York concerts are scheduled for Monday evenings, December 4, January 18 and February 26.

The *pièce de résistance* of the New York series will be the String Quartet in F by



Maurice Ravel

Maurice Ravel, perhaps the most prominent, after Debussy, of the composers of the neo-French school. Though a number of smaller pieces for the piano, "Jeux d'Eau," "Pavane," "Alborada," "Gaspard de la Nuit" and some of his songs, notably the "Histoires Naturelles" are well known to American music-lovers, the "Quatuor à Cordes" has been little played in this country. One of the first of Ravel's works to be published, its modernity of expression and style excited criticism more adverse than favorable when it appeared. Its true value is better appreciated at the present time. The four movements, an allegro moderato, a more rapid second section in strict time, a very slow song development and a lively and agitated finale, are described as "breathing an atmosphere of individual delicacy of thought and emotional refinement, harmonically expressed in a graceful arabesque style." Other numbers will be Boccherini's String Quartet in A, op. 33, No. 10, and Haydn's Quartet in G Major, op. 17, No. 6.

### Kubelik in British Columbia

CALGARY, B. C., Nov. 23.—Kubelik has been winning a series of triumphs at his recitals in Winnipeg and Saskatoon. In the latter city there was some difficulty in giving the concert owing to the non-arrival

of the train with the violin. However, a substitute was found and on the unfamiliar instrument Mr. Kubelik succeeded in charming his hearers. His programs have been as interesting as usual and the consensus of opinion seems to point to the fact that the violinist has never been in better artistic form than this year. Another artist who has shared honors with Mr. Kubelik is Eva Mylott, the contralto, who has been singing such numbers as Ponchielli's "Voce di Donna," Brahms's "Der Schmied" and Salter's "Cry of Rachel." She has a voice of lovely quality and sings with rare skill and artistic finish.

### Marcus Kellerman in Michigan Concerts

GRAND RAPIDS, MICH., Nov. 25.—The people's concert courses were recently opened at Reed City, Cadillac and Big Rapids, Mich. Marcus Kellerman was the principal visiting artist. He was assisted by Mrs. Michaelson, soprano; Roderick White, violinist, and Miss Lutton, accompanist. In this section of the country, referred to in "Mephisto's Musings" as the "Michigan woods" the audiences were extremely enthusiastic, demanding many encores. Mr. Kellerman, by sheer dramatic intensity, so greatly impressed even the musically uncultivated that he will long be remembered. Mrs. Michaelson, with her charming childhood songs, and Mr. White, who has but recently returned from study in Russia, ably supported Mr. Kellerman. The concert courses of five numbers each were all inaugurated by Reese F. Veach, baritone, a conductor and vocal teacher of Big Rapids, Mich.

E. H.

### Hamlin in Milwaukee Concert

MILWAUKEE, Nov. 27.—The MacDowell Club, of Milwaukee, gave two concerts on Tuesday and Thursday of last week. Tuesday morning a program on the "Development of Church Music" was rendered by members of the organization. On Thursday night George Hamlin, tenor, of the Chicago Grand Opera Company, gave a program of Wolf and Strauss songs in the Athenæum, under the auspices of the club. He was in his best voice and gave delight to a large audience.

M. N. S.

"Les Esclaves," a new opera by Aymé Kunc, a French composer, recently had a noteworthy *première* in the open-air Arena at Béziers, France.

# ELEANORA de CISNEROS

Acclaimed in Australia by Press and Public as "Carmen"

## Press Comments:

Mme. de Cisneros, indeed, gave a star impersonation of the gipsy, showing the sensuality and recklessness of the character without unpleasantly accentuating its animalism. A certain unconsciousness, and air of Nature, with which the artist invested the heroine of Prosper Mérimée's romance, redeemed it from the latter defect. The appearance of theatrical effort which would have made it afford this impression was avoided. Mme. de Cisneros enters at once into the spirit of the character, lives it, and never is anything else but Carmen, from the first entry of the wayward gipsy until her tragic end.

In appearance, the new Carmen, as she came forward from the back of the stage, and approached José with just the slightest suggestion of the curious "balancement des hanches" so vividly described by Mérimée, more nearly resembled our recent visitor, Mme. Calve, than any other artist who has appeared in the character. Mme. de Cisneros, who, in this opening scene, was not always able to keep her splendid voice up to the orchestral pitch, vocally "warmed up" to it a little later.—*Sydney Morning Herald, Sept. 22, 1911.*

By the production of "Carmen" at Her Majesty's Theatre last night the Melba Grand Opera Company covered itself with the brightest glory. The performance was a memorable one in many respects. It is very probable that Bizet's masterpiece had never previously been produced in this city on such a completely excellent scale. And when before had Sydney opera-goers witnessed a greater Carmen than Mme. de Cisneros? Somewhat reminiscent of Mme. Calve in her stature and bearing, and strikingly like her in her effective methods, Mme. de Cisneros, the rich-voiced dramatic mezzo, acting with intensity and deep insight into the requirements of the part, made a profound impression on her audience. The cigarette girl's romance, framed in its superb song setting, provided Mme. de Cisneros with a very congenial rôle. Her commanding figure and handsome presence combined with the beauty of voice gave warmth of color to the part, and in this way she was wonderfully aided in conveying the atmosphere of the passionate and pitiless gipsy. The artist always displays her fine command of color in her vocal work, and nowhere was it more evident than in her singing last night. Sweetly bewitching phrases alternated with the brittle, strident passages and dark, sinister tones as occasion demanded. And her singing was always accompanied with the clever play of features, now wreathed in smiles, now dark and lowering, and again with eyes blazing with uncontrollable passion. The ravishing melodies of the Habanera and Seguidilla were interpreted with power and sensuous charm. Finally it may be added that Mme. de Cisneros never overacted, and entirely refrained from the realistic touches that are deemed necessary by some exponents of the part to emphasize the baser nature of the cigarette-girl.—*Sydney Sun, Sept. 22, 1911.*

Mme. de Cisneros may accept the compliment that in her portrayal of Bizet's heroine, at Her Majesty's Theatre on Thursday night, with the Melba Grand Opera Company, she made some such effect upon the minds of the admiring audience, and that many who were present will in future years exclaim with satisfaction, "I've seen Mme. de Cisneros as Carmen."



—Copyright by Moor

## Press Comments:

Mme. de Cisneros was watched keenly from the time of her entrance upon that first scene of pleasure, and questioned, pathetically unconscious of an impending fate, "When shall I be in love?" She sang the well-known music of the first scene with an air of seductiveness that carried the conviction that the coming scenes would prove her Carmen to be the real heroine of Mérimée's story. And so it was in the scene with Don José later on, when "Near by the Ramparts" was sung with the true warmth, and the audience was fairly hypnotized in the love scene, when Don José (Signor Zeni) sang the flower song with an intensity that increased the holding power of that portion of the opera. It was here that Mme. de Cisneros displayed the most winning side of the character of Carmen, the warmth of the love that would stir the heart of the woman for a single object when the influences were favorable, and the temptation to indulge in caprice was not present. It was a beautifully pictured episode of the opera. The more passionate incidents in the cave scene, and that with Don José, which preceded the murder, were convincingly enacted, and the voice of the singer gave the requisite note of character to the music.—*Sydney Evening News, Sept. 22, 1911.*

A finer performance than that of Bizet's "Carmen," revived at Her Majesty's Theatre last night, could scarcely be desired. The incarnate truth of Mme. de Cisneros's "Carmen" and of Signor Francesca Zeni's Don José, and the passion and sincerity of their splendid singing, instigated the crowded house to unsparing demonstrations of approval. After each act the principals were recalled again and again, to the accompaniment of "Bravos" and "Bravas" of the immensely delighted audience.

The public, who have found in Mme. de Cisneros a Delilah of such seductive grace and voice, discovered last night that she was equally irresistible and fascinating as Carmen. Evidently she has no lack of sympathetic imagination, and is able to enter thoroughly, and without self-consciousness, into the character she is representing. Her Spanish Gipsy is statuesque and handsome, emotionally all fire, piquancy, and passion; also there are moments of tenderness that hide the "alluring she-devil" with her tambourine and the flame in her eyes. It is a noteworthy creation, both vocally and dramatically, for its voluptuous and passionate revelations—a quivering checker-work of tangled lights and shades. No small wonder that the siren tones and coquetterie of this Carmen should prove the undoing of the gallant brigadier, Don José. Mme. de Cisneros also showed not only the necessary depth of voice required, but, as she ascended, one was surprised by the fullness, evenness and sonority of the organ. The high B natural in the finale of the second act was taken with a purity of attack and power that moved the audience to admiration as the singer's voice vibrated resplendently upon the high tone. The singing of the captivating "Habanera," the Seguidilla ("Close by the Ramparts"), and the tavern duet with José proved delightful, set off as these were by the saucy and capricious acting of the artist. Noteworthy, also, was the timbre of the voice as Carmen finds her sentence of death in the cards. Still more striking was the singular warmth and passion of the voice in the final scene outside the bullring, where the Spanish Gipsy (now the sweet possession of the triumphant toreador) confronts her discarded, imploring, and desperate lover, disdaining his last appeal, and exulting in the worship of her new hero.—*Sydney Daily Telegraph, Sept. 22, 1911.*

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## ECHOES OF MUSIC ABROAD

**Bayreuth Prices to Be Raised for Next Summer's Festival—  
Selma Kurz to Seek Divorce After Brief Marital Bliss—  
Slezak's Departure from Vienna Makes Opportunity for  
American Tenors—Peace Capital Given Over to Richard  
Strauss Festival**

NEXT year, for the first time since 1876, the price of seats for the Bayreuth Festival is to be raised. For thirty-five years the uniform tariff of twenty marks, or five dollars, has been adhered to. This is now to be raised to twenty-five marks (\$6.25), which means that the "Ring" cycle will cost each patron thereof \$25.

The Wagners, mother and son, are fully aware that most of the festival visitors, if no pressure were exerted, would content themselves with attending a performance of "Parsifal" and ignoring the other works in the current repertoire; hence the regulation that every one must buy a seat either for the complete Tetralogy or for "Die Meistersinger," or whatever else may chance to be the secondary independent work, in addition to his "Parsifal" ticket. Usually for one or two performances of the Grail music drama this otherwise rigidly enforced rule is suspended.

Already the dates have been set and those planning an European vacation trip for 1912 may as well begin to reckon with Bayreuth as a musical host. The program for this extra session is practically a repetition of that given this year. In the time from July 22 to August 20 will be given seven performances of "Parsifal," five of "The Master-Singers of Nuremberg" and two of the complete "Nibelung Ring." The "Parsifal" days, as now foreseen, are to be July 23 and August 1, 4, 7, 8, 11 and 20; those of "Die Meistersinger" July 22 and 31, August 5, 12 and 19. The Tetralogy is scheduled for July 25-28 and August 14-17.

Reservations may be made at any time from now on for the entire series of six works, or for one "Ring" cycle, or for the "Meistersinger" and "Parsifal" paired on July 31 and August 1, on August 4 and 5 or August 11 and 12. No orders will be accepted for the single "Parsifal" performances, however, before the middle of February. The tickets will be issued on March 1.

\* \* \*

WHILE in Paris for the first performance there of his "Ivan le Terrible," Raoul Gunsbourg, who in this as in his first opera, "Le Vieil Aigle," entrusted the filling out of the score to his Monte Carlo conductor, Léon Jehin, felt constrained once more to take the public into his confidence. The result was amusing to the critics.

"For six thousand years humanity has been stagnant," so ran M. Gunsbourg's pronouncement in *Le Matin*; "there has been no progress toward the infinite. However, it is the infinite, it is the beginning and the end of all things, it is the why of the why that must be elucidated! And it is because the mind, blinded by the *variety* of the past, cannot advance and finds itself in an abyss that certain men, endowed by nature with the remembrance of the lost paradise, have sought to reproduce the image of this vision in word, in tone, in color or marble. In earlier times they were called fools. Nowadays they are more generously labeled artists."

"Believing myself one of these fools, I want to say my mind owes nothing to anybody, it is the slave of no anterior thought. What I do and what I say come to me only from God! From God alone! And to no man do I owe a particle of my vision."

"An artist, a true artist, can owe nothing to any one. All the great masters of the past and present have had an individual personality which sooner or later they have made the world accept and admire. The others, the imitations, those who try to substitute technical feats for inspiration, are pernicious parasites. You can learn a handicraft. You are born an artist! Poly-

technics in music produces not composers, but decomposers.

"For my part I would willingly give all the mechanical and algebraic science of music for eight measures of pure melody—eight measures, that is, that owe nothing to any one and proceed spontaneously from an inspired mind. The man who makes

short order, finally "Don Juan's Daughter" will wind up the series. In regard to the last the composer says that it will either be the complete triumph of his dramatic ideas or it will land him in a lunatic asylum. After it is completed he will write no more operas. The fact that he writes all his own librettos is probably the only respect in which he can claim any affinity with Wagner.

\* \* \*

SHORT as her maiden name and perhaps shorter, has been the connubial bliss of Selma Kurz, the Vienna coloratura soprano now engaged for the Chicago and Metropolitan companies of next season. After three-quarters of a year of married life she has come to the conclusion, it appears, that a husband is superfluous to her happiness and in consequence of this decision she will seek a divorce from Prof. Halban, prominent in the Austrian capital as a phy-

not to discountenance the princess publicly.

Moriz Rosenthal is responsible for the story that his great master felt tempted to improve on "Chopin's first Etude in the opus 10." "Gounod has composed a 'Meditation' to the first Prelude in Bach's 'Well-Tempered Clavichord,'" remarked Liszt one day to him. "Some time I should like to write a counter-melody to this Etude, but it wouldn't be a 'Meditation'—it would be a 'Jubilate.'"

\* \* \*

SLOWLY, steadily, the familiar criticism that America cannot produce men singers capable of as great artistic stature as are her women is being made more patently unsound. To think of operatic tenor material as indigenous in this country would have provoked a contemptuous smile a few years since; to-day, before a Dick Martin at the Metropolitan and an Orville Harrold at the London Opera House, such a smile would be an impossibility. And now the departure of Leo Slezak leaves a Pittsburgh ex-newsboy, William Miller, the tenor mainstay of the Vienna Court Opera, and to that institution will shortly come Alfred Piccaver to share the first tenor rôles with Miller.

Piccaver is an Albany boy. As a Conried discovery he left the now defunct Metropolitan Opera School five years ago to seek European study and experience, and it is from Prague, where he has been filling his first important engagement, that he goes to Vienna. By the terms of the contract he has signed with Director Gregor his salary will begin at \$8,000 per year and rise to \$11,000 in the course of the six years for which he is engaged. Provision is made, it is understood, for annual leaves of absence to enable him to return to sing two months every season at the institution that cradled him here. A *propos* of his recent guest appearance in Vienna as the Duke in "Rigoletto" *Die Signale's* correspondent speaks with enthusiasm of the favorable impression he made with his voice and his use of it.

\* \* \*

CONSECRATED as the headquarters of Peace though it be, The Hague lately has been passing through an ordeal of musical anarchy, for the turmoil of a ten days' Richard Strauss Festival there reached a noisy finale on Thursday. The composer had come to share with Dr. Henri Viotta the task of conducting, also to play accompaniments for his songs, but he fell ill after his arrival and the brunt of the bâton's burden fell to Viotta.

"Feuersnot," "Salomé," "Elektra" and "The Rose Cavalier" each had one performance, while the concert programs contained the "Domestic Symphony," the symphonic poems, "Don Juan," "Death and Transfiguration," "Till Eulenspiegel," "Thus spake Zarathustra," "Don Quixote" and "A Hero's Life," also the Overture to "Guntram," the Suite for thirteen wind instruments, the military marches, opus 27, four songs sung with orchestra and a number of songs with pianoforte accompaniment.

Singers identified with the Strauss rôles in the larger German centers, as also Vienna and Brussels representatives, had been engaged for the music dramas. Among them were Edyth Walker, of Hamburg; Anna Bahr-Mildenburg, Vienna; Jacques Urlus, the Leipzig tenor engaged for the Boston Opera's Wagner performances; Fritz Feinhals and Paul Bender, of Munich; Minnie Nast, Margarete Siems and Eva von der Osten, of Dresden; Paul Knüpfer, of Berlin. Anton Fuchs, of the Munich Court Theaters, was the stage director.

\* \* \*

THE recent London "Good-bye for Ever" of Emma Albani at Albert Hall as "a triumph of age and experience" led *The Watch-Dog* to reflect on the difference between her financial position and that of another fareweller of many years' standing.

Adelina Patti, as every one knows, has had her sharply contrasted ups and downs in regard to the abundance of this world's goods. In her palmy days, as an almost

[Continued on next page]



AMY HARE AND SOME OF HER PUPILS

The second figure from the left in the group here pictured is Amy Hare, the English pianist and teacher, who is now one of the most influential members of Berlin's pedagogical world. Among her pupils are a great many Americans.

use of melodies that don't belong to him, of folk melodies, and so forth, clothes them in his own fashion and makes an opera of them and signs them with his name is a highway robber!"

Bravely spoken, no doubt, but if M. Gunsbourg had waited until he had heard the Paris verdict concerning "Ivan le Terrible" he might not have said the same thing or he might have said it differently, for the critics found fault with it because of its commonplace melodies! That the public was, on the whole, friendly to the work may have been gratifying to the useful Léon Jehin.

Gunsbourg's career has been rather picturesque. He was educated for the medical profession, but took part in the Russo-Turkish war of 1878, then he appeared on a café concert stage in Moscow, subsequently becoming the head of a traveling dramatic troupe that eventually won much success and the patronage of the Russian Imperial family. Many of Russia's most noted composers have been amateurs in music, as the *Musical News* remarks, and though Gunsbourg is of French extraction and born in Bucharest, the air of Russia seems to have influenced his career, for after having been these many things he resolved to become a composer.

Of the five operas he has projected as his life task in this domain two are now complete. The third, "Venice," will be finished next year; "Satan" will follow in

sician and a member of the University faculty. There has been a most un-prima-donnalike, even untemperamental reticence thus far as to the cause of the tragic disillusionment, but the Viennese gossips have not failed to spin for themselves in the absence of authentic material.

\* \* \*

JUST before the closing of the Liszt Centennial in Budapest Court Géza-Zichy, who was one of the closest friends as well as a pupil of the Hungarian Abbé of Weimar, gave to the Hungarian Academy of Sciences a sealed envelope containing a letter over his own signature supposed to throw a particularly personal and intimate light on the great centenarian. The stipulation was insisted upon, however, that the contents of this letter should not be made public before 1921.

Notwithstanding the condition it has leaked out, it seems, that one feature of the letter is the irrefutable proof it furnishes that Liszt was not the author of the work "Of the Bohemians and Their Music in Hungary," published in Paris in 1859, in which it is set forth that there is no such thing as Magyar music, but only Tzigane music. This book, according to the explanation attributed to the Géza-Zichy letter, was really written by the Princess Wittgenstein and published under Liszt's name, the master resigning himself to accepting the paternity of it, however disagreeable it might be to him, in order

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## ECHOES OF MUSIC ABROAD

[Continued from page 11]

intimate friend of Queen Victoria she basked in the sunshine of court society—up to her marriage with Nicolini, of which her Majesty strongly disapproved and, as subsequent events proved, quite wisely. Like Queen Elizabeth, albeit from different motives, Victoria held strong opinions about the marriage of her favorites. Patti was no longer commanded to Court concerts and was soon brought face to face with various misfortunes.

"You can think how horrid this must have been after the almost regal splendor in which she used to live at Craig-y-nos Castle," *The Watch-Dog* remarks. "I remember Baroness de Reuter asking me to accompany her thither on a visit. When I hesitated about the long journey she held out the following triumphant inducement: 'Dear child, it is all too wonderful. In the kitchen at Craig-y-nos there are twenty cooks, and they fight with knives!'"

ORGANISTS made and yet in the making in this country may be interested to know what ear tests are required of candidates for the various four-letter combinations granted by the Royal College of Organists in England. A new order of ear tests will go into effect next July for the then and subsequent examinations. For instance, for the degree of "associate"—A. R. C. O.—the candidates will be required:

(1) To write from dictation a melodic phrase not exceeding four bars in length, which shall be in some form of simple time. The key will be announced and the key-chord sounded. The phrase will then be played three times.

(2) To write from dictation a passage of five three-part chords of equal duration, which shall be selected from the following: the diatonic triads and their inversions and the chord of the dominant seventh in its root position. The key will be announced and the key-chord sounded. The passage will then be played three times.

### WITHDRAWS "LA VITA NUOVA"

MacDowell Chorus Won't Produce Cantata Because Metropolitan Will

Giving as his reason the fact that the Metropolitan Opera Company had decided to produce Wolf-Ferrari's "La Vita Nuova" in December or early in January, Kurt Schindler, the conductor of the MacDowell Chorus, has announced the withdrawal of the cantata from the list of work of the Chorus this season. The MacDowell chorus had planned to present the cantata February 12 in conjunction with the first performance in America of Debussy's incidental music for d'Annunzio's "Le Martyre de Saint Sébastien." The Debussy part of the February 12 program will be carried out.

Mr. Schindler expressed surprise when he heard of the plan of the Metropolitan to produce the Wolf-Ferrari music at an earlier date than had been planned for his chorus. He gave out a statement in which he told of several conferences with Mr. Gatti-Casazza over the question of a joint production of the work by the Metropolitan orchestra and the MacDowell soloists and chorus.

"I understood from Mr. Gatti-Casazza's talks with me that the work would be given with the assistance of the MacDowell Chorus," declared Mr. Schindler. "Such a performance, even if given prior to our February concert, would not have interfered with our plans for that concert."

Ermanno Wolf-Ferrari will probably be in New York when his cantata is produced, as he will arrive here early in December to attend the first production of his opera, "Le Donne Curiose."

### Last Boston Opera Arrivals

Last of the leading members of the Boston Opera Company to arrive from Europe were Carmen Melis, the soprano, and Zina Brozia, the new mezzo soprano, who arrived in New York on the *Oceanic* November 22. Mme. Melis opened this week in "Tosca." Mme. Brozia has been singing *Thais* and other important rôles at the Paris Opéra Comique and will sing them also in Boston. She will create the leading soprano rôle in the new opera, "La Forêt Bleue."

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For the would-be F. R. C. O.'s this is the corresponding test:

(1) To write from dictation a passage of five four-part chords of equal duration which shall be selected from the following: the diatonic triads and their inversions and the chord of the dominant seventh and its inversions. The key will be announced and then key-chord sounded. The passage will then be played three times.

(2) To write from dictation a passage in two melodic parts not exceeding four bars in length, which shall be in some form of simple time. The key will be announced and the key-chord sounded. The passage will then be played four times.

\* \* \*

NEWEST of noted recruits to Berlin's ever-increasing army of teachers is Franceschina Prevosti, who has just been added to the faculty of the Stern Conservatory's vocal department. An Englishwoman, despite her name, Prevosti has long been a familiar guest figure on the opera stage in Germany, flitting about from city to city, acting as well as singing the Italian coloratura rôles. Though her voice long since has lost most of its original beauty, she still is the most generally popular *Traviata* in Germany.

That other celebrated newcomer with an Italian name, Gemma Bellincioni, who has opened her Berlin campaign in a somewhat formidable manner, has lately blossomed out as a writer of songs for her own use in concert work. At a concert in Amsterdam the other day she placed a group of her own *lieder* on the program and received hearty Dutch applause for them.

\* \* \*

FREDERIC COWEN, whose latest and most pretentious work, "The Veil," was recently submitted to the London public for a verdict, can claim the distinction of having received the highest fee ever paid to a British conductor. For his services as conductor at the Melbourne Centennial Exhibition he was paid \$25,000.

J. L. H.

### BISPHAM IN BIRMINGHAM

Baritone Star of First of Mrs. Aldrich's Matinée Musicales

BIRMINGHAM, ALA., Nov. 25.—The first of Mrs. Truman Aldrich's matinee musicales on November 5, at the Jefferson Theater, introduced David Bispham and Harry M. Gilbert as the artists. Mr. Bispham, as usual, won his audience completely by the strength of his personality and art.

Mrs. Aldrich appeared in a recital with Mr. Washburne, of Nashville, Tenn., on November 10, the occasion being a charity concert for a free kindergarten.

The Music Study Club, an organization numbering 280 women, gave a program of folk music at the Country Club on November 8. The singers and dancers were in costume. The dances, Russian, Dutch, Spanish, Hungarian, were under the able direction of J. E. Miles. Fifty young society women danced. The New Zealand dances, as given by Queenie Neely, were novel and prettily executed. The music program was arranged by Mrs. Flournoy Rivers.

L. A. R.

### WERRENATH WINS BUFFALO

New York Baritone Soloist in Clef Club Chorus Concert

BUFFALO, Nov. 27.—At the recent opening of the sixth season of the Clef Club Chorus, Alfred Jury, conductor, with a concert at Convention Hall, the singing of Reinald Werrenath, the New York baritone, was one of the delightful features.

Coming here widely heralded, Mr. Werrenath justified the praise that had been bestowed upon him. His voice is of fine quality and plenteous range. He sings with an ease of production and beauty of tone most satisfying. His work in a Handel recitative and air and in songs by Wolf, Strauss, Grieg, C. Marshall, A. Whiting and C. Searle charmed the audience. Mme. Blaauw was the singer's accompanist.

With chorus, piano and organ Mr. Werrenath gave the Prayer and Finale from "Lohengrin."

Mr. Jury conducted throughout in a pleasing manner.



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## IN THE REALM OF LIGHT OPERA

**"The Spring Maid's" Failure in London—A Lesson in the Perils of Adaptation—Lehar's Latest Operetta—"Patience" and "Fledermaus" to Be Revived in New York**

By WALTER VAUGHAN

ACCORDING to cabled despatches, "The Spring Maid," Heinrich Reinhardt's charming light opera which fascinated Americans and which Fred C. Whitney produced recently in London, has failed to interest the English and is to be withdrawn in the very near future, and thus is recorded another failure of a production on which America has set the stamp of approval.

While dozens of other pieces have failed likewise there was generally some good reason for it, such as the plot being too American or something of that sort, but here is an operetta that should score a "sure-fire" success in any land. In this country it has met with a reception almost as great as that accorded "The Merry Widow" or "The Chocolate Soldier." Christie MacDonald, who heads the company which played for an entire year in New York, is now appearing in the large cities of the East and is breaking records for attendance, and the Western company in which Mizzie Hajos is starring is having a similar experience.

Why then should this charming light opera which has pleased thousands in this country fail so signally in another English-speaking country? This question would probably remain unanswered were it not for the fact of an American theatergoer having witnessed the New York production and then chancing to drop in at the Whitney Theater in London to see the opening presentation of the piece there. He says that the book was so mutilated as to be almost unrecognizable and to cause a gloom to pervade the whole performance, which Reinhardt's sprightly melodies could not dispel. Another failure must therefore be charged up to the "adapter" who has ruined so many successful productions both in this country and abroad.

Instances in this country of the failure of foreign successes are so common as to attract little attention, yet the managers seemingly will not learn by experience but insist in taking an imported production and pulling it apart piece by piece to "adapt" it to Broadway standards.

Had A. H. Woods been content to leave Lehar's "Gypsy Love" in something like its original form it would doubtless have enjoyed a much longer run in New York, but it was so mutilated in the process of injecting a lot of so-called comedy into it that when finally presented it was neither light opera, musical comedy nor plain burlesque, but something that reminded one of all these, yet lacking in the essentials that go to make up the success of each style of entertainment.

New York managers seem to be under the impression that theatergoers have a wild desire to laugh at all times, and they sacrifice almost everything in a production to supply mirth-provoking situations, yet the most successful of all light operas produced in this country during the past ten or twelve years have been written for art's sake and not primarily for laughter.

There was nothing particularly hilarious for instance in "The Merry Widow" and Henry W. Savage had the good judgment to leave the piece in its original form; had he adopted the usual methods of "bright-

ening" the production to suit New Yorkers it is extremely doubtful if it would have met with the wonderful success that is now theatrical history. The same is true of other well known successes particularly "The Chocolate Soldier" and "The Pink Lady," yet the rank and file of pro-



Mizzie Hajos, Now Starring in "The Spring Maid"

ducing managers will seemingly profit nothing by these object lessons.

FRANZ LEHAR'S latest operetta "Eve," was produced for the first time anywhere this week in Vienna at the Wiener Theater. It was witnessed by a large and enthusiastic audience, yet it is doubtful if it will rival in popularity any of Lehar's earlier works. The book is by Willner and Bodansky and deals with the adventures of a working girl, who, after numerous dramatic incidents, accepts a lover whom she had previously rejected. There are a number of captivating songs and waltz numbers, which will doubtless become popular, but the critics think that Lehar has shown a decline in originality, his work containing numerous traces of Puccini and Strauss. The first production was witnessed by several managers representing English and American producers and an American presentation of the operetta is already announced.

"MODEST SUZANNE," another Viennese light opera, was presented for the first time in America last week at the Valentine Theater in Toledo, O., with Sallie Fischer in the title rôle. In this production Messrs. Woods and Frazee be-

lieve that they have a musical piece far removed from the ordinary and one that will rival in popularity any of the previous Viennese successes. The music which is by Jean Gilbert is exceptionally bright.

\* \* \*

THE Shuberts are in the near future to make an elaborate revival of the Gilbert & Sullivan comic opera, "Patience." This production was promised during the run of "Pinafore" at the Casino last Spring, but was postponed to allow for a tour of the older opera. De Wolf Hopper, Fay Templeton and other members of the "Pinafore" cast will be in the company. Another revival will be the production of "Die Fledermaus" with Fritz Scheff in the leading rôle. This Johann Strauss opera has been done at the Metropolitan frequently, but has not been given here in English for several years.

\* \* \*

VICTOR HOLLAENDER, the German composer who arrived in this country last month, has completed the score of "The Clairvoyant," a new piece which will be presented by Frazee & Lederer early next month. The book is by Edward Peple, author of "The Littlest Rebel" and marks Mr. Peple's first entrance into the field of light opera. Another piece for which Mr. Hollaender is composing the score is to be presented by the same firm of managers later in the season.

### CLASSICAL GERMAN PROGRAM

**Mr. Damrosch Begins New York Concerts for Young People**

A classical German program opened the season of the Symphony Concerts for Young People, Walter Damrosch, conductor, on Saturday afternoon, November 25, at Carnegie Hall, New York.

The house was well filled with both old and young, and after some explanatory remarks and illustrations of the music on the program, which Mr. Damrosch played on the piano, the orchestra gave an excellent performance of the symphony, which was the sixth of Beethoven, known as the "Pastorale"; Mr. Damrosch's reading of it was marked by much poetic feeling and a knowledge of the work that was wholly satisfying.

David Mannes, violinist, played the Beethoven G Major Romanza, op. 40, with fine tone and finished style, winning his hearers completely and being compelled to bow his thanks repeatedly. A brilliant performance of the "Oberon" Overture of Weber closed the program.

### Augusta Cottlow's New York Recital

It has been erroneously reported that Augusta Cottlow is to be heard in recital at the Hotel Plaza, New York City, on December 5. It is true that she will appear there in concert, in association with Evan Williams and Lilla Ormond, but her only New York recital will be later in the season, when, among other numbers, she will play MacDowell's Norse Sonata, which pleased the London public and critics when she gave it there last July.

### Musical Art Quartet in New York

The Musical Art Quartet, consisting of Edith Chapman Gould, soprano; Ellen Learned, contralto; William Wheeler, tenor, and Edmund Jahn, basso, sang Schumann's "Spanisches Liederspiel" at a musicale given by Mr. and Mrs. Isaac Seligman last Saturday evening. Their next New York engagement is with the Young People's Symphony Society on December 16.

## RUSSIAN MUSIC BY THOMAS ORCHESTRA

**Efrem Zimbalist Introduced to Chicago in the Glazounow Concerto—Two Novelties**

CHICAGO, Nov. 27.—The Thomas Orchestra devoted itself largely to Russian composers last week. Out of the five big compositions, enlisting all the orchestral resources for adequate interpretation, two were given for the first time at these concerts, or in this city. These novelties were: Rimsky-Korsakow's overture, "The Russian Easter," and Glazounow's Concerto for Violin, op. 82, which introduced Efrem Zimbalist, the violinist. "The Russian Easter," based upon ecclesiastical themes, is weightier, but more direct than most Russian music. It is scored for full orchestra and is worked out with a great deal of originality. Two legends for orchestra by Liadow "Le Lac Enchanté" op. 62 and "Kikimora," op. 62 and 63, find this composer in his best estate of fanciful music. The first work is brief, and a trifle indefinite as to form. The second has a more diversified interest in folk songs adapted delightfully to fairy music. The fifth symphony of Tchaikowsky was an old and familiar friend and never has its weight, variety and beauty been more effectively revealed than it was on this occasion. The constant drill, to which the instrumental body has been subjected of late, is telling wonderfully in finer readings and more definite shadings.

The double dispensation of novelty in the Glazounow Concerto and introduction of Mr. Zimbalist, was sufficient to hold attention and attract admiration, both through the medium and the interpreter.

Efrem Zimbalist impressed as a well poised and normal young man. He has not only remarkable technique, but a round beautiful tone that woos and wins the ear surprisingly. All the broad passage work was given with a breadth and mostly with a seeming ease that gave little idea as to the difficulties of the involved composition. He was recalled and gave Bruch's Concerto in G Minor. C. E. N.

1911—Twelfth Season—1912

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## VERSATILE CONTRALTO TRIUMPHS IN MANY ROLES

### "Fricka" in Philadelphia

November 10

Ledger—Jeanne Gerville-Reache was in the remonstrances of Fricka as notable a figure as when she weaves her spells for the champion of Israel in the Biblical opera.

Press—Fricka is at best a scolding, meddling old woman, but Mme. Gerville-Reache managed to endow her also with some more godlike qualities.

Tageblatt—Mme. Gerville-Reache made an excellent Fricka, and her rendering of "So ist es denn aus mit den ewigen goettern" was one of the great moments of the evening.

Gazette (German)—Mme. Reache sang the role of Fricka with her usual histrionic power of characterization and her sonorous contralto voice, which remains harmonious both in the highest and in the lowest register.

### "Dallia" in Philadelphia

November 8

Star—Mme. Gerville-Reache's return was, in some degree, the incident of most importance from the standpoint of the public.

North American—That glorious, opulent, full-toned contralto adorned anew the melting loveliness of the aria "Printemps," while "Mon Coeur" was passionately and exquisitely interpreted.

Public Ledger—Mme. Gerville-Reache's characterization of Delloah was the same uniquely forceful portrayal that it has ever been, with the best features of previous seasons accentuated and emphasized.

Item—Mme. Gerville-Reache possesses a contralto of rarest purity, dramatically powerful in irony or scorn, rich and irresistibly seductive in the tender love scenes.

Bulletin—Last evening she was again in every pose and gesture the lovely and voluptuously alluring enchantress, while vocally she is as splendid as ever.



**Jeanne Gerville-Reache**  
Chicago-Philadelphia Opera Co.

Management: HAENSEL & JONES

### "Dallia" in Baltimore, Nov. 16

News—Last evening's performance introduced a truly great artist in the person of Jeanne Gerville-Reache. This lady has a delicious contralto voice, which she uses most artistically, and her impersonation of Dallia was entirely satisfactory, showing stage experience and histrionic instinct. Mme. Gerville-Reache's low tones have a marked tenor quality which is luscious, and her high tones are brilliant. We owe the Chicago managers sincere thanks for having given us an opportunity to hear this artist.

### "Carmen" in Chicago

November 23

Tribune—Miss Garden's absence from the cast did not remove from it the element of stellar importance, for her place was taken by Mme. Gerville-Reache, who established her right to such a classification by the splendid gifts and attainments disclosed in the performance of opening night.

Examiner—Madame Jeanne Gerville-Reache disclosed in this impersonation an unlooked-for versatility. The very pronounced difference in the part of the biblical heroine, Delloah, of Saint-Saëns's opera, of the evening before, and that of the Spanish cigarette girl, brought forth a wider variety of histrionic gifts in this singer.

The rôle of Carmen requires a greater abandon and a more seductive interpretation than does that of the Egyptian priestess, and vocally its demands are at least as exacting. That Mme. Gerville-Reache proved herself as a gifted singer and a dramatic artiste was soon apparent, for in the first act the "Habanera" and "Seguidilla" were both given characteristically and with good vocal control. As successful, too, was the rendition of her music in the second act at the Lilas Pastia tavern.

### "Dallia" in Chicago

November 22

Examiner—Madame Jeanne Gerville-Reache, a contralto new to this city's opera patrons, made her début in the very trying and interesting rôle of Delloah, and at once became one of the most conspicuous members of this year's company. She has a very deep and powerful voice, its timbre is rich and full and she impersonates her rôle with great dramatic power and subtle art.

Record-Herald—The chief feature of interest—so far as the artists were concerned—lay in the début and the singing of Mme. Gerville-Reache. Possessed of a voice of tonal richness, she brought to the reading of Dallia's music not only the admirable beauty of the voice itself, but a fervor of expression, and that conviction of the truth and beauty of her rôle which alone could make her efforts of worth and charm.

American—Hers is an organ of splendid compass, rich in the lower tonal qualities, and developing warmth and color in the higher notes that is rather unusual. She sings with excellent school and good inflection and vocalizes with ease and grace. Physically she is a magnificent woman, with a strong, impressive face; she has grace and robes her rôle superbly. She has histrionic power and her scenes with Dalmores in the second act were done with fine fervor.

## GREAT SUCCESS OF PUTNAM GRISWOLD

At Metropolitan Opera House

UNANIMOUS PRAISE OF NEW YORK PRESS

### SOME EXAMPLES:

NEW YORK SUN, November 24, 1911

Mr. Griswold sang in this city in Mr. Savage's production of "Parsifal" in English. Since that time he has become one of the foremost basses of Germany and he came to New York from Berlin, where he was one of the greatest favorites at the opera. His Hagen justified the reputation which preceded him, and this is an achievement which deserves a record. His voice sounded somewhat hoarse last night, but its fine quality and power were not disguised. He sang with breadth of style and his declamation showed both dramatic insight and artistic culture. His interpretation of the part had sinister significance and was full of intelligent details of action, utterance and facial expression. This admirable impersonation added much to the general effect of the representation.

NEW YORK TRIBUNE, November 24, 1911.

There should be gratitude in the mention of two of the newcomers in the cast—the Hagen of Putnam Griswold and the Waltraute of Mme. Margarete Matzenauer. It was Mr. Griswold's debut at the Metropolitan and Mr. Gatti-Casazza is to be congratulated upon securing a singer of such fine artistic stature. Mr. Griswold disclosed a voice of something like baritone quality, resonant, well poised, and well controlled. His diction was clear and crisp, and his stage presence an impressive one. New York last night gave a cordial welcome to the home coming of this one of her own children.

### MORNING TELEGRAPH

The newcomer, Mr. Putnam Griswold, is another proof of that which has often been maintained in these columns—namely, that American singers, when they rise above average, illuminate the parts in which they appear with the clear light of an inspiring intelligence. As Hagen his make-up was duly somber and barbaric, while his acting was illustrative of the inner meanings of the text, as well as vivacious, picturesque and unoperatic. His voice is a fine one if rough, but in this case the sturdy roughness added to the illusions of the part rather than detracted from them.

NEW YORK WORLD, November 24, 1911.

In Putnam Griswold the Metropolitan has acquired a basso with a fine, free voice, and a personality. As the plotting and murderous Hagen Mr. Griswold presented a splendid figure. He likewise displayed a

knowledge of stage routine and an admirable sense of the fitness of poise and deliberation.

His voice, which is of sympathetic texture and ample power, was not wholly free from roughness, but it is an organ whose quality is evenly maintained throughout its extensive compass, and is especially serviceable in the higher tones. Mr. Griswold's future appearances hold much in the way of promise.

NEW YORK JOURNAL, November 24, 1911.

Putnam Griswold was a newcomer at the Metropolitan, and, after his performance of last night as Hagen, he takes his place immediately as a basso of whom the Metropolitan and its subscribers may be proud. He proved that the true Wagnerian style, like every other good style of singing, is a pure, rich and sonorous legato, and that this is not at all incompatible with intelligible enunciation. The brooding, sinister instrument of fate that Hagen is has never before been acted with such force, such attention to detail, such uniform sincerity as Mr. Griswold acts it. And it has been very well acted indeed in the past.

### NEW YORK TIMES

Mr. Griswold was an admirable representative of Hagen. His voice has beauty and power; an individual and penetrating timbre of great expressiveness. It seemed hardly of the heavy bass quality that has usually been attributed to Hagen's music, and there are passages which it seemed a little low for him in range. He sang in excellent style, with good enunciation and with a fine dramatic instinct; and his impersonation was a consistent and effective denotement of a lowering and sinister power.

BROOKLYN EAGLE, November 24, 1911.

The notable feature of last evening's performance was the debut of Putnam Griswold, the American basso, as Hagen. Mr. Griswold's voice is full and rich and he brought to his part of the score thoroughly intelligent appreciation of the deeper significance of his rôle. His words were easily to be understood even when rapidly enunciated. In the scene where he bids his followers prepare for the wedding his power showed in a magnificent climax.

His great success and popularity in Berlin promise to be equalled here.

EVENING POST, November 24, 1911.

He made his debut last night as Hagen in Wagner's

"Götterdämmerung," and he was the best Hagen seen and heard here since Edouard de Reszke.

He is a man of commanding size, of fine stage presence, and he has an excellent, resonant voice, which he uses well, and which is absolutely true to the key. It has proper volume, too, for Hagen, and not since we heard Edouard de Reszke's mighty organ have we had a Hagen who could sing from the rock the wild summons of the clans with the proper resonance as Mr. Griswold does. His ideas of dramatic details are good also; for instance, his fastening of Siegfried's boat, and the furling of the sail; also his virile way of commanding Brünnhilde at the end of the second act, and obliging her to command herself. It was satisfactory also to have Hagen sit outside the Hall of the Gibichungs, as the night falls after Siegfried and Gunther have left, instead of inside, as he so often does. It is a small thing, but small things are apt to count so amazingly. In one important particular Mr. Griswold might improve his Hagen. His face is not sinister enough.

NEW YORK PRESS, November 24, 1911

Of Putnam Griswold, an American singer graduated from the ranks of Henry Savage's operatic ventures, one can only speak in terms of high praise. His voice, to be sure, is more nearly baritone than bass, but it has sufficient gravity to make it a useful and effective vehicle for a part that demands so wide a range as Hagen and because of the ease with which it moves in the higher altitudes avoids those forced tonal ejaculations so distressing to the sensitive ear. Griswold not only sang his music with a fine vocal resonance unhampered by tremolo or vibrato, he acted the part of Hagen forcefully and with intelligence, though one missed in his portrayal some of the sinister qualities usually associated with Alberich's son.

EVENING MAIL, November 24, 1911.

This was the occasion of Putnam Griswold's first appearance with the Metropolitan opera company after a long and exceedingly creditable career in the opera houses of Germany, especially of Berlin, where he is a leading figure at the Royal opera house. His work fully justifies that position and also his engagement at the Metropolitan, where he demonstrated wide and effective equipment, beginning with a voice of rare and sonorous beauty, which he handles admirably. His Hagen was full of sinister import, but it was not without a keen sense of dignity.



## GRIM BOWIE KNIVES INSPIRE SINGER

Mrs. Laura Maverick Treasures  
Relics of the Alamo in  
Curio Collection

FEW persons in the musical world, or out of it, for that matter, can show a more interesting collection of curios gathered in various parts of the world than Mrs. Laura Maverick, the contralto. She has a superb collection of odd and and curious things which she obtained during her seven years' residence abroad, when she was completing her musical education, but as she is a staunch American her greatest pride is in the souvenirs gathered in her native State of Texas.

Descended from one of the oldest families in the great Southwest, Mrs. Maverick's immediate ancestors were in the midst of the teeming political life that made Texas a republic and afterward a great State in the Union. Her grandfather fought in the battle of the Alamo, and from him she inherited various articles of warfare that were used in that memorable conflict.

Mrs. Maverick's collection of bowie knives is noted in Texas as the most complete of its kind in existence. Many of the knives have never been used since the Alamo fell and their dark stains, grimly recall the story of the historic conflict. Mrs. Maverick treasures her grewsome knives with the pride of a Texan and declares they are an inspiration. As she smilingly remarks, "You know Texas literally carved its way into the Union, as I intend to carve my way in the musical world, although not exactly in the same manner."

Dr. and Mrs. E. J. Sarlabous, of No. 149 West Seventy-eighth street, New York, held on Saturday evening, November 25, their first reception of the season. André Tridon gave a causerie on Chopin illus-



Mrs. Laura Maverick, Contralto, Who  
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trated by Marguerite Bailhe. Among those present were Mr. and Mrs. de Gogorza, Mme. Amato, Emmy Destinn, Mme. Ger-ville-Réache, Andres de Seguro, Mrs. Jeanne Franko, Dinah Gilly, Mme. Marianne Flahaut, Mrs. André Tridon and Mr. and Mrs. Victor Maurel.

## Kneisel Quartet in Chicago

CHICAGO, Nov. 20.—The Kneisel Quartet opened its season here before an audience that filled Music Hall. Ernesto Consolo was the soloist. He played a Mendelssohn variations concertante with Mr. Willeke, the 'cellist, arousing the greatest enthusiasm of the afternoon. The Beethoven F Minor Quartet, which had not been heard here for a number of seasons, was given a consistent and careful interpreta-

tion. A fetching novelty was advanced in two movements from a Quartet by Debussy. The reading of Brahms's A Major Quartet brought to the fore the admirable musicianship of Mr. Consolo. C. E. N.

## SEATTLE CLUB GROWING

## Male Singing Organization Has Greatly Increased Membership

SEATTLE, Nov. 20.—The Seattle Male Glee Club began an active season by increasing the associate membership of the organization from 43 to 250. With the \$1200 raised the club will engage the best available soloists for concerts. The club is under the direction of Claude Madden, whose work last season proved his exceptional ability. The first concert of the club is booked for December 13.

The Ladies' Musical Club opened the series of monthly concerts on the afternoon of November 13. The soloists were Carl Presley, pianist; Elizabeth Goodwin Jaques, soprano; Mary L. Scott, contralto; Margaret McCulloch, violinist, and Ellen Murphy, soprano. Mrs. Frederick Bentley and Agnes Ross presided at the piano. A large audience accorded the performers an enthusiastic reception.

The Chorus of the University of Washington, under the direction of Irving M. Glen, has planned to present "Hiawatha's Wedding Feast," by Coleridge-Taylor, and "The Feast of Adonis," by Jensen, in January. During the season the University Orchestra, also under the direction of Mr. Glen, will give a series of concerts, assisted by local soloists. Mr. Glen has given new life to his department in the short time he has been with it.

Dr. Emil Enna, a pianist-composer of Portland, Ore., was recently married in this city to the daughter of Mr. and Mrs. J. C. Ford. C. P.

## Felix Fox New York Symphony Soloist

BOSTON, Nov. 27.—Felix Fox, the pianist, is to be soloist with the New York Symphony Orchestra at the opening concert of a series in Orange, N. J., December 7, when the program will be made up entirely of compositions of Liszt. Mr. Fox will play the E Flat Concerto. Mr. Fox has given a number of private and public recitals this season in New Bedford, Worcester, Fitchburg and Springfield, Mass., and Portland, Me. From October 25 to November 8 Mr. Fox gave four recitals playing four entirely different programs. D. L. L.

Cosima Wagner has given permission for one special performance of "Parsifal" in Copenhagen under the patronage of the King and Queen of Denmark.

CHICAGO INSTRUCTORS  
COMBINE IN RECITAL

Musical College Experts Give Good Account of Themselves in Vocal and Instrumental Program

CHICAGO, Nov. 24.—One of the big recitals of last week at Orchestra Hall was given by the faculty of the Chicago Musical College, indicating the institution has lost none of its potentiality and can provide a program evolved from its own forces with significance.

Rose Blumenthal, one of the younger members, showed a brilliant and flexible soprano voice in one of Puccini's dazzling difficulties, "Vissi d'Art." Kirk Towns, a heroic baritone, sang Wotan's "Farewell to Brünnhilde" sonorous, and Alexander Sebald, the Bohemian violinist, played Sarasate's "Fantasia" on airs from "Carmen" in brilliant fashion.

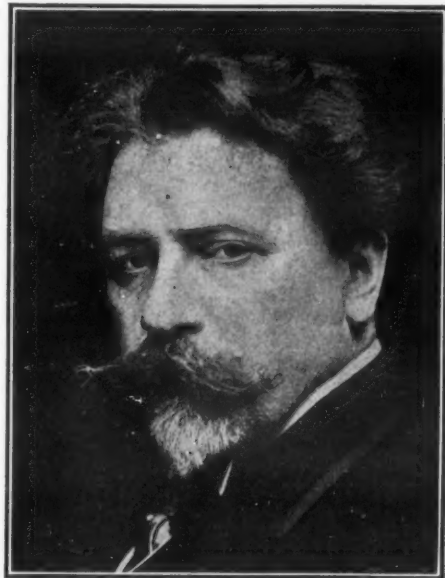
Paul Stoye, the pianist, substituted at the eleventh hour for Arthur Rech, who was, unfortunately, taken sick. He gave Liszt's First Concerto with abundant virtuosity.

The big original feature of the entertainment was the production of Adolph Brune's Symphonic poem, "Das Lied des Singschwans," given with a full orchestra of Thomas players in a way that fully revealed its ideas, attracting the admiration of a critical audience. From year to year Mr. Brune has contributed compositions of note, but this one rather leads in the matter of weight, compared with the series of interesting predecessors, reflecting credit upon a scholarly musician whose ingenuity and industry evolved a work of large proportion with skill in a fund of harmonic ideas advanced logically and forcefully. It is always a pleasure to record achievements of note for the local composer. C. E. N.

## Slain by Street Music

[From the London Chronicle]

In casting up the score against street musicians it must never be forgotten that to them was due the untimely death of one of England's foremost humorists—John Leech. The strain of ceaseless application to his work rendered Leech abnormally sensitive to street noises of all descriptions, and street music in particular drove him frantic. The organ-grinder, it is said, knew of his enmity toward them and played within earshot of his studio simply to plague him. In a letter to Mr. Bass, M.P., who was framing a bill for the suppression of street noises, Mark Lemon the editor of *Punch*, declared that beyond a doubt Leech's ultimately fatal malady, angina pectoris, or breast-pang, was due to the disturbance of his nervous system caused by the continual visits of street bands and organ-grinders.



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## WHY CONCERT BUSINESS PROSPERS WHILE THE THEATERS LIE IDLE

Disastrous Conditions Confronting Promoters of Dramatic Productions Throughout the Country Offset in Musical Field by Superior Methods of Advertising and Organization

By ROBERT GRAU

IT is a remarkable and amazing illustration of the vastly conflicting conditions existing in the field of amusements that the operatic and concert portion of the amusement output is wholly exempt from the unprecedentedly disastrous features that have characterized the present theatrical season as far as it has progressed on the calendar.

The spectacle of eighty-five players of the highest grade—all out of engagements—sitting down to a hard-luck banquet at the Lambs Club, New York, on a recent Sunday evening to discuss the conditions surrounding them is not an edifying one. But if the truth is to prevail it would be as well to state here that not since the days when players and singers were called vagabonds and when managers and impresarios were without the dignity which comes from the possession of an office for the conduct of their business affairs has the always precarious line of endeavor known as the amusement calling faced such problems as those now before the men who cater to the entertainment of our ninety millions of inhabitants.

Seventy companies of the less than seven hundred that tempt fate in this unpropitious period closed their seasons prematurely in the West preceding the writing of this article, and a far greater number of those still continuing the struggle are in the somewhat uncomfortable position of finding it easier to get to the "next stand" than to quit; in other words, they continue because they can't close.

It must be understood that the gentlemen who sat down to this poverty repast were practically all stars or leading men whose weekly salaries are never quoted in less than three figures, and the worst part of the situation is that the future does not hold out any encouragement to them.

Despite the fact that the same general conditions existing for the distinctly theatrical managers surround the men who control the musical output of the nation, it is a fact that, as a result of superior business procedure, these men have conducted the entourages of the artists under contract to them in such a manner that their efforts have not only been profitable but have really been a contributing cause to the almost panicky conditions throughout the entire country in the theatrical phase of public entertaining.

We here in New York are not observers of the catastrophe that has befallen the producers of plays, for the reason that in the metropolis the theaters are occupied by the few "hits" of the year, and these are greatly sustained by the floating population. But outside of New York the situation is almost beyond description. One-third of the theaters of the country have resorted to the moving picture, and even in New York twenty-two playhouses of the first class have reverted to the camera man.

Investigation disclosed the fact that out of sixty-two cities within two hundred miles of New York of the one-night stand class only seven had a stage to offer to a company of real actors; all the rest of the auditoriums have become theaters of cinematography and their managers saved from bankruptcy as a result.

But grand opera is prospering in all of the four cities where this expensive entertainment holds sway, and, although the scale of prices has been increased the demand for seats is even larger than before, while practically all of the many concert expeditions are recording the best season in musical history.

That the prosperity in the musical field is greatly due to expert managerial service will not be denied by any one conversant with the mode of procedure. Dramatic attractions are announced a few days in advance and public interest that can be

aroused only by persistent advance work is naturally lacking. Whereas the men who are planning the concert campaigns, realizing the old-fashioned methods prevailing in theaterdom have booked their stars, orchestras, etc., in convention halls, armories and other vast auditoriums, where there are no restrictions as to advertising, so that the Sembrichs, the Bonciss, the Schumann-Heinks and the Kubeliks are advertised a month in advance, while the business acumen of concert directors is such that they go months in advance to every city in which their artists are to appear and a system of persistent publicity is laid out and faithfully fulfilled.

It is this superlative conduct of musical enterprises also that has created a superior type of local manager. Time was when the business management in nearly all of the larger cities was in the hands of a janitor, while in the smaller cities absolutely no one was available for the important local work. But all this is changed to-day and it is not to be doubted that disastrous theatrical conditions can be explained by the phenomenal box office receipts resulting from all of the great musical events. Can any one doubt that when the Metropolitan Opera Company, in two consecutive years, drew not less than \$80,000 a week in Atlanta, Ga., that the dramatic offerings of a month before and after must suffer?

Recently, in St. Paul, a theatrical agent tried to negotiate certain advertising privileges for a special attraction that was necessarily to be advertised far in advance. He found that all the boards in the city available and all the street car space had been absorbed by Mrs. Frederick Snyder, St. Paul's impresario, who has set the pace in the Twin Cities that all must follow.

The fortunate availability of this excellent local service, combined with the attention given to publicity by the New York representatives has imparted to the line of endeavor known as "concert direction" a stability that may not easily be affected by temporary periods of financial or business retrogression, and to this status is also due the greatly increased territory available for high class concerts. It is not so long ago that there were less than thirty cities in this country where a star like Sembrich or Nordica could attract a paying audience, but to-day there are more than three hundred such and the number is constantly growing larger.

## SAVANNAH HEARS "PINAFORE"

Genuine Talent Shown in Music Club's Productions

SAVANNAH, GA., Nov. 20.—The most interesting musical event of the early Fall was the revival of "Pinafore" by the Music Club at the Savannah Theater. Three productions of the opera were given. It was cleverly staged and the chorus and principals proved an agreeable surprise. Harry Austin was a most inspiring Ralph and Miss Howard's *Little Buttercup* completely won the audience. Miss Morgan as *Cousin Hebe* scored a distinct success, as did also W. H. Teasdale as the *Bos'n*; Mr. Donnelly as the *Captain*, Henry Brown as *Dick Deadeye*, and Mr. Schumacher as *Sir Joseph*.

The work of Van Osten's orchestra also came in for high praise from the large audiences.

The club gave a concert on November 19, when Mrs. Marion Lucas, one of several new members, displayed a pleasing soprano voice. Others who contributed toward making the concert one of the best the club has given were Nellie Price, soprano; Mrs. E. O. Nichols, violinist; Helen Manning, pianist, and Mrs. Howard Ramsey, contralto.

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## COVENT GARDEN NOT DISMAYED

Offering Wagner Dramas in Opposition to "Our Oscar" with "Königskinder" in Preparation—More About Orville Harrold's Successful Début—Heinrich Hensel and Mme. Saltzmann-Stevens at Covent Garden

London Bureau of Musical America,  
7 Crown Office Row, Inner Temple, E. C.  
November 18, 1911.

WITH two opera houses presenting some of the best of the world's singers in operas old and new, to say nothing of the début of a wonderful child singer, and many concerts of varying degrees of interest, musical London has been experiencing a really busy week.

Of course, with its novelty to back up its claim to attention, the London Opera House has proved the greatest attraction of all. Variety is the charm of life; and after the opening "Quo Vadis?" and the next performance, two days later, of "William Tell," there seemed to be no lingering doubt in the verdict that Oscar Hammerstein's success was complete. MUSICAL AMERICA readers have already been informed of the details of those productions, but perhaps another personal word or two about the success of the American tenor, Orville Harrold, may not be amiss.

When Mr. Harrold made his début as Arnold in Rossini's "William Tell" his first notes made it plain that here was an artist of rare talent. Not only has he a voice of fine power and volume, but allied with it there is a keen dramatic instinct that made his rendering of the part a sheer delight. It is not every day that one comes across a tenor who can do justice to the music of "William Tell," but right through Mr. Harrold showed himself wholly at home in the part. He negotiated the famous "Suivez-moi" with consummate ease, and more than made good his first impression in the trio with Tell and Walter in the second act. The other American in the cast, Henry Weldon, sang in pleasing style as Walter, as already stated.

As for the revival of the old-fashioned and half-forgotten opera of "Norma," though this work may hardly respond to modern tastes, its production was an interesting experiment. Bellini's cheerfully martial music, wedded to the rather crude story of the love affairs of a Roman and two druidesses, proved pleasant enough fare, and now and then moved the audience to no small degree of enthusiasm.

### Covent Garden Not Dismayed

Covent Garden seems not at all dismayed by the activities of Mr. Hammerstein, and Heinrich Hensel recently repeated in "Götterdämmerung," "Das Rheingold" and "Die Walküre," the success he scored in "Siegfried." His really youthful appearance is no small asset in his favor, and his reputation as an actor-singer gains with every appearance. He sings as

well as he looks, and to say more would be difficult. A chance for Herr Hensel to earn more laurels will come with the production of Humperdinck's opera "Königskinder," for which rehearsals are now going on apace at Covent Garden. In this Herr Hensel will sing the part of the *Wandering Prince*, while that of the *Goose Girl* will be taken by Frau Gura-Hummel.

The great event of the last week at Cov-



One of Mr. Hammerstein's American Singers in London—Arthur Philips as "Sporus" in "Quo Vadis?"

ent Garden has been the production of "Tristan und Isolde," in which Mme. Saltzmann-Stevens, still another American, made perhaps as charming an *Isolde* as Covent Garden has ever seen. With Peter Cornelius as *Tristan* she sang the glorious music with a feeling and intensity that will make her rendering of the part memorable; every note was made to tell. And the pleasure of the performance was enhanced by a *Tristan*, who really acted as well as sang the part.

Stella Carol, the little girl who was found singing in the street for coppers last Christmas, made her début at the Queen's Hall this week, as already announced. What the audience saw when she came on the platform was a fair-haired child in a

new white frock; what they heard when she opened her mouth and sang was a voice that moved the most hardened critics of child prodigies to enthusiasm. She gave a beautiful rendering of David's "Couplets de Mysoli" and went through the intricacies of "Lo, Here the Gentle Lark" with a finish and skill that would do credit to a prima donna of ten times her experience. What she will do in the future remains to be seen; so far promise has certainly not outrun performance, and Signor Caruso's bold prophecy as to Stella Carol's future may well be justified.

George Henschel rendered a really interesting collection of beautiful songs at his vocal recital at Bechstein Hall. This gifted artist, by his dual accomplishment as singer to his own accompaniment, obtains results as near ideal as any one could wish. Schumann's ballad, "The Lion's Bride," and Loewe's "Ruined Mill" specially appealed to the crowded audience, which showed its enthusiasm in no uncertain fashion.

The Hungarian pianist, Mme. Yolanda Mero, made a welcome reappearance at the Steinway Hall on Wednesday. She played such familiar classics as Bach's Chromatic Fantasia and Fugue, a Beethoven Sonata, and compositions by Rachmaninoff, Dohnanyi and Debussy with variety of treatment and polished technic.

### Eleanor Spencer's Recital

One of the most pleasing pianoforte recitals heard in London for some time was that given by Eleanor Spencer at Bechstein Hall yesterday. In a varied program Miss Spencer revealed herself as an artist of both power and personality, and showed marked feeling in her rendering of more or less familiar classical compositions. Especially pleasing was her rendering of the Beethoven "Appassionata" Sonata; of one of the Chopin Nocturnes, and of the Rhapsodie, No. 8, of Liszt. Miss Spencer's visit to London is a flying one; she is returning at once to Germany, singing at Frankfurt next week and later at Achen and Berlin.

LONDON, Nov. 11.—Admirers of Rachmaninoff's Prelude in C Minor heard it as it ought to be played at the London Ballad Concert at Albert Hall, when the composer, Sergei Rachmaninoff, included it in his program, to the un concealed pleasure of the audience. He also appeared this week at the concert, at Queen's Hall, of the hundredth season of the royal and ancient Philharmonic Society, when his new Concerto in D Minor was heard for the first time.

### American Girl Who Can Both Sing and Act

Eleanor Perry, a beautiful young Chicago girl of twenty-two, has been engaged by Sir Herbert Tree to create the part of *Eurydice* in Offenbach's "Orpheus," which will be revived at His Majesty's Theater on December 20. This will be Miss Perry's first appearance on any stage. She has been studying for years in Paris, Munich and Chicago, and her chief teacher has been Signor Picciotto, who, it will be remembered, taught Emma Eames. Sir Herbert Tree's great difficulty in connection with the production was to find a singer who is also a fine actress—Offenbach makes heavy demands in this respect—but in

Miss Perry he seems to have found one who, he thinks, is ideally suited to the part. Although grand opera, of course, has always been her ambition, she is quite content to accept Sir Herbert Tree's offer, for, though "Orpheus" may be light, she holds that it is written in a severely classical strain.

Landon Ronald's daring innovation of introducing cheaper seats at the concerts of the New Symphony Orchestra has apparently succeeded beyond all expectations, and the Queen's Hall was crowded for the first concert of the new series on Thursday night. Unfortunately, Mr. Ronald himself was prevented by illness from taking his place as conductor, and seeing the results of his enterprise, and two of our leading conductor-composers, Sir Edward Elgar and Mr. Coleridge-Taylor, stepped into the breach at the last moment.

### Mischa Elman's Reappearance

It seems only the other day that Mischa Elman made his appearance in London as the latest musical prodigy, and it was almost incredible that the serious young man who stepped on the platform at the Queen's Hall on Thursday was once the little boy who, six years ago, set the musical world talking. The youthful fire and enthusiasm then so noticeable still remain, but now there is a note of calmer judgment and maturity in all he plays. A striking example of this was provided in his performance, with Percy B. Kahn at the piano, of Beethoven's violin sonata in F, and the greatest enthusiasm was aroused by this item of a popular program.

That famous and popular musician Wilhelm Ganz celebrated his seventy-fifth birthday last Monday. He still practices daily and declares that he feels as hearty and fresh as if he were half his age. Among the many congratulatory messages that he received from all over the world was one from Adelina Patti.

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3 Villa Niel, Paris, France,  
November 15, 1911.

THE Opéra-Comique gave last Saturday a revival of "Les Contes d'Hoffman," by Offenbach, which met with warm favor. Mme. Nicot-Vauchet sang *Olympia*; Mlle. Lafargue was a very interesting *Giulietta*; Mlle. Geneviève Vix was a most touching *Antonia*.

Jacques Offenbach, thirty years after his death, is still reigning over the Parisian stage. Besides "Les Contes d'Hoffman" at the Opéra-Comique two other light operas of his are now before the public in this city. "La Vie Parisienne" is still enjoying marked success after a triumphal run at the Variétés Theater, while the Apollo is playing to a full house every night with "Madame Favart."

Alone among living composers, Massenet can compare in popularity with Offenbach. Last week the Opéra gave a revival of "Le Cid" with Lucienne Bréval and Delmas; the Opéra Comique played "Manon"; the Gaité-Lyrique gave "Hérodiade," with Zina Brozia, and "Don Quichotte," with Lucy Arbelle and Vanni Marcoux. This winter the Opéra will give the first performance of "Roma" and the Gaité Lyrique will produce "Panurge" with Lucy Arbelle, Vanni Marcoux and Fugère in the leading parts. "Manon" has already had nearly eight hundred representations; "Werther," nearly three hundred, while "Hérodiade," "Le Jongleur de Notre Dame," "Esclarmonde," and "Thais" have had more than one hundred performances each.

Notwithstanding this remarkable popularity Massenet remains the simple, great artist he has always been, seeking solitude and tranquillity. He lives with his wife in the rue de Vaugirard in a secluded part of Paris opposite the quiet gardens of the Luxembourg. He retires every night at seven and rises at four in the morning. His day is then taken up with his correspondence, correcting proofs and playing the piano. In the afternoon he attends the rehearsals of his operas. After the first night of one of his new operas he invariably leaves town. He claims that once the rehearsals are finished his work no longer belongs to him but to the public. The truth is that, like all great artists, he is timid and is afraid to remain in Paris and be obliged to receive the congratulations of all his admirers. Massenet stated this week that "Thérèse" was his favorite work. "I believe I never reached," he said, "to such high musical perfection as in the second act of 'Thérèse.'"

# A Concert "Salomé"

The Concert-Sechiari gave last Sunday a new work by Igor Stravinsky entitled "Scherzo Fantastique," which had a favorable reception. The event of the day, however, in the realm of symphonic concerts was the final scene of Strauss's "Salomé," given by Camille Chevillard, the distinguished director of the Concerts Lamoureux, and which was sung by Mme. Kaschowska.

Orchestra leaders, as a rule, make the grave mistake of giving such works, or-

chestrated for grand opera, without any change in the interpretation, for, while orchestras in grand opera are placed at the foot of the stage and sound is in a measure held in check before soaring into the auditorium, symphonic orchestras are, on the contrary, placed as a rule on the stage itself. M. Chevillard, however, was not a victim to this error, and his interpretation of the score attained such perfection of detail that Mme. Kaschowska's singing, instead of being submerged by orchestral effects, was, on the contrary, greatly enhanced.

The Academy of Fine Arts held last week its annual public sitting and music occupied the greater part of the program. Paul Paray's cantata, which won for him this year the Grand Prize of Rome for musical composition, was warmly received. Mlle. Lucienne Heuvelmans received her official diploma designating her as a "Prix de Rome" and Mme. Rose Caron shared the feminine honors of the day when M. Roujon, secretary of the Academy, recalled the great part due her in the success of "Sigurd" and "Salammbô."

# Fight Moving-Picture Opera

A sensation was created this week by the intervention of Georges Bizet's heirs, who prevented a prominent cinematograph enterprise of this city from giving public performances of "Carmen." Singers from the Opéra and the Opéra-Comique and complete sets of scenery and costumes copied from those in use at the Opéra Comique had contributed to the original performance from which the films were made and an elaborate provincial tour had been arranged.

Many moving picture shows had already given adaptations of "Carmen" without interference, as the story is public property, but the attempt to stage a complete opera with music outside of the legitimate stage aroused the intervention of the owners of the rights of the play and of the score. The cinematograph has encroached so much of late on the theater that it was time that an action of this sort should be taken to define exactly the respective fields.

The Opéra has engaged Titta Ruffo, baritone, for a series of three performances in December of "Hamlet" and "Rigoletto."

# Americans in Musicale

At a musical reception given last week by Mme. Lamperti and Mrs. Valda in their home in the Boulevard Malesherbes, an impromptu program was organized by three of their best pupils, Victoria Harrel, Eleanor Cator and Mrs. Ortt. Miss Harrel, who is from Pine Bluffs, Ark., won particular favor in the "Aria di Uccelli," from "Pagliacci," by Leoncavallo, in a duet "Love and Spring," by Alfred Delbruck, which she interpreted with Miss Cator, and in her duet with Mrs. Ortt, "Sull' Aria" from "Nozze di Figaro" by Mozart. Miss Harrel has been studying here for two years and will make her début in grand opera next Autumn. Miss Cator, who is from Far Rockaway, N. Y., sang "Chanson Provençale" and a "Serenade" by Thomas Cator, which were much appreciated.

DANIEL LYNDY BLOUNT.

# FINE PROVIDENCE CONCERT

Schumann-Heink Gives Wagner Selections with Boston Symphony

PROVIDENCE, Nov. 26.—Mme. Schumann-Heink rendered Providence a still greater debtor to her when she appeared here Tuesday evening, Nov. 21, as soloist with the Boston Symphony Orchestra. The great artist sang three excerpts from Wagner opera—Erda's "Warning" from the fourth scene of "Das Rheingold," the "Narrative" from "Götterdämmerung" and an aria from "Rienzi." It was several years ago that this famous contralto was last heard in Providence, yet she seems to have lost none of her old-time power and charm. The audience was moved to a high pitch of enthusiasm by her superb interpretations and gave many recalls.

At the request of the chorus, which sang in the production of "Pinafore" at the Empire Theater recently, under the direction of Dr. Jules Jordan, there has been organized in this city a permanent chorus for the

study and production of light operas. Dr. Jordan, director of the Arion Club, has been chosen to direct the chorus, which is to be known as the Jordan and Wolf Opera Company. At an early date Dr. Jordan's light opera, "Love and War," which met with success at Narragansett Pier last season, will be produced with a notable cast.

Howard J. White, basso and cellist, who was with the Boston Opera last season, was the artist chosen by the Providence Art Club to entertain at its Ninety-sixth Members' Night. Mr. White presented a well chosen and varied program which he gave with his usual skill, showing a voice of much warmth and beauty. His cello numbers were artistically rendered.

Edward F. Hunt, basso, gave a song recital in Memorial Hall Wednesday evening, assisted by Geneva Holmes Jefferds, soprano; Ella Beatrice Ball, violinist, and Gene Ware accompanied. It was Mr. Hunt's first appearance in an entire evening of songs and his fine bass voice was heard to very good advantage. G. F. H.

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### Marie Stoddart Gains Laurels in Meriden Philharmonic Concert

MERIDEN, CONN., Nov. 25.—Meriden's music-lovers seldom have had greater cause to be grateful to the organizers of the Meriden Philharmonic Society than when the orchestra gave the third concert of its second season at Poli's Theater on November 20. Marie Stoddart, the soprano, and Ralph Uniacke, violinist, were the soloists. Miss Stoddart sang with nice appreciation the aria from "Mignon" and later charmed her audience with three songs with pianoforte accompaniment. The symphony was Mendelssohn's No. 3 in C Minor, "Scotch," op. 56. Frederick Byron Hill, the conductor, gave the work an interpretation which demonstrated that he has the courage of his convictions and confidence in his admirable orchestra. The large audience gave the leader and his players merited applause. W. E. C.

### Executing Bust of W. H. Sherwood

CHICAGO, Nov. 27. —Lorado Taft, the most distinguished sculptor in the West, has been engaged to execute a bust of the late William H. Sherwood, which memorial will be placed in the Liberal Arts Building to be erected on the site of the Athenaeum Building on Van Buren street. The acting committee for this memorial are Mrs. William H. Sherwood, Georgia Kober, president of the Sherwood School, and Walter Spry, head of the Walter Spry Piano School.

### Nordica Back from Western Tour

Mme. Lillian Nordica returned last Wednesday from her long concert tour of the West and Canada in which her success was of record-breaking description. She is to appear with the Philharmonic Society of New York in three performances at Carnegie Hall, besides performances in Washington, Baltimore, Philadelphia and Brooklyn, and in February will interpret Wagnerian rôles at the Boston Opera under Felix Weingartner's conductorship.

### Organist Kraft's Success on Tour

Edwin Arthur Kraft, the Cleveland organist, is meeting with much success on his tour throughout the country. His December engagements already closed are: Birmingham, Ala., December 6; Oxford, Ohio, December 7; Marion, Ind., December 8; Detroit Mich. December 19; Cleveland O., December 26.

### CARL FIQUÉ HONORED BY HIS ASSOCIATES

Completes Fifteen Years as Director of United Singers—His Wife Sings at Celebration

A unique society in German musical circles is the Brooklyn Quartet Club, which celebrated its fortieth anniversary by a concert on November 15, which also marked the completion of fifteen years of continuous service as director, by Carl Fiqué, also the conductor of the United Singers, comprising some thirty-five affiliated clubs. At the close of the program, mementos were presented to some



Carl Fiqué, Conductor of the United Singers in Brooklyn

of the members who have attended regularly throughout the forty years of the club's existence, and also a handsomely engrossed copy of resolutions passed as a tribute to Director Fiqué.

In the program of Wednesday evening the two choruses of men's and women's voices were assisted by Mme. Katherine Noak-Fiqué soprano, and an orchestra. A symphonic picture of the Water Carnival at the Thousand Islands composed by Mr. Fiqué was an interesting bit of color, and received a spirited rendering under his bâton. Mme. Fiqué sang among other

numbers, the "Liebestod" from "Tristan and Isolde," displaying a voice of much warmth in the middle register and a winsome stage presence.

On Tuesday evening, Mr. and Mrs. Fiqué appeared in a joint piano and vocal recital at Memorial Hall, presenting a program of varied interest. In a Chopin group Mr. Fiqué appeared to splendid advantage, and in a group of his own compositions for the piano he was especially well received. The names of the latter were, "Elegy," "Album Leaf" and "Dance Caprice." Mme. Fiqué was perhaps at her best in the Strauss "Serenade" and the Chadwick "La Danza."

The recent course of lectures which Mr. Fiqué gave before the Brooklyn Institute



Katherine Noak-Fiqué, a Soprano Well Known in Brooklyn

were so successful that they are now being presented at several of the Institute's Long Island branches.

### "Pagliacci's" First Performance

PHILADELPHIA, Nov. 27.—A discussion in regard to the initial performance of "Pagliacci," which was sung recently by the Chicago-Philadelphia Company at the local opera house, has elicited the following reply from the composer, Leoncavallo, to the query of Adolphe E. Borie, of Bound Brook, N. J., formerly of this city: "Honorable Mr. Borie: The libretto and music of 'I Pagliacci' were both written in four months, starting in October, 1891, and ending during the first days of February, 1892. The opera was produced at once—three months afterwards, in May, 1892—at the Dal Verme Theater in Milan, thanks to the famous baritone, Maurel, who, attracted by the opera and by the part of Tonio, wanted to be the first to interpret it and 'imposed' it on the impresario of the Dal Verme, who had asked him to appear as Hamlet. The first artists of my opera were: Tonio, V. Maurel; Canio, F. Giraud; Nedda, A. Stiele; Silvio, Roussel; Arlecchino, Daddi. The chorus and orchestra of the opera belonged to the Scala. A. Toscanini, then a young and unknown maestro, whom I recommended to Maurel, was the conductor. That is all. A thousand greetings. R. Leoncavallo." A. L. T.

### Harold Bauer's New York Recital

Harold Bauer will follow his two appearances with the Philharmonic Society November 30 and December 1, with a pianoforte recital in Carnegie Hall Tuesday afternoon, December 12.

### THIS PUPILS' CONCERT FAR ABOVE ORDINARY

Mrs. Newkirk's Vocal Students Assisted by Olive Mead Quartet in a Performance of Uncommon Merit

A concert was given at the Waldorf, Astoria Hotel, New York, on Wednesday evening, November 22, by the vocal pupils of Lillian Sherwood-Newkirk. They were assisted by the Olive Mead Quartet. The performance of the interesting program was of so high a grade of excellence as to lift the affair far above the "pupils' recital" plane.

Handel's "Largo," sung by the Pupils' Chorus Club, opened the concert. It was rendered with exemplary smoothness and precision, and with a finish that showed plainly the guiding hand of Mrs. Newkirk. Laura Pollard sang the "Last Dance" of Harriet Ware in a manner that charmed the audience, and Ward Van Alstyne gave an air from Handel's "Rinaldo" with breadth and authority. Mrs. Frederick Grumann sang the familiar contralto aria from "Samson and Delilah" with a voice of much warmth and color and with depth of feeling, and Lucy Gray revealed a soprano of flexibility and sweetness in Meyerbeer's "Nobil Signor." Clara Jaeger and Alice Smith disclosed admirable training in their respective deliveries of arias from "Madama Butterfly" and "Hérodiade," and Mary Cassidy sang Gounod's "Ave Maria" and Verdi's "Ah! fors è Lui" with taste and much beauty of tone.

The concert was brought to a close by the singing of the prayer from "Lohengrin" by a quintet consisting of Mmes. Smith and Gray and Messrs. Pollard, Wing and Dann, and the Pupils' Chorus Club. The Olive Mead Quartet played the accompaniment to this in finished style, and during the earlier part of the evening gave considerable pleasure by their performance of two movements of Dvorak's F Major Quartet.

### When Nielsen Reprimanded a King

[From the National Magazine.]

One evening the Duchess of Manchester entertained in honor of the late King Edward. Alice Nielsen, the American opera singer, was present and sang. Among others there was a request for Tosti's "Goodbye to Summer," then in the first flush of its great popularity. With the composer at the piano the first stanza went with no strange or unusual occurrence, but while Tosti was playing the soft interlude leading to the second stanza the King turned to one of his party with some remark, and his sonorous bass sounded out sharply through the room against the soft harplike chords of the piano. With exquisite daring Miss Nielsen looked straight at His Majesty and began the line: "Hush"—then an ominous pause—"tis a voice!" By this time the royal listener was all attention and looking straight into a pair of eyes dancing with ill-suppressed merriment. There was a moment of suspense, when the King saved the joke by starting the laugh in which the company joined. The royal guest took his gentle reprimand with true gallantry.

### Edith Chapman Gould's Engagements

Edith Chapman Gould, the New York soprano, has started upon her season, which includes many dates for November and December. She sang at Farmington, Conn., November 22, and at Lakeville, November 23. She was heard also in Newark, N. J., on November 27 and in New York on December 2.

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**THE HINDU THEORY OF MUSIC**

By MRS. ARTHUR L. SMITH

MUSIC among the Hindus is not merely the art of combining a number of tones and words so as to produce a particular melody, or to excite a particular feeling; it is based upon a careful study of nature and an analysis of nature music. The Hindu musicians teach the art of forming combinations of the notes of the Hindu gamut, to produce the requisite harmonies.

When a Hindu musician presents a tune he begins by singing the theoretical skeleton of it, abstracted from all individualizing words; then illustrates by singing a song which appeals not only to the sense of hearing but also to the emotions and the intelligence of the audience. He sacrifices the transient personal elements for the sublimer and more permanent elements of universal ideas not only in music but in social and political matters, literature, pastimes and religion.

The purity of Hindu music has been preserved under protection of powerful religious associations. This music is taught orally and has not come down from the old minstrels in any written notation. The *Goonees* (teachers), trained to distinguish extremely fine gradations of tones, have handed the knowledge to their pupils by oral instruction.

The musicians of India use a scale of seven sounds and have composed a certain number of *rags* (tunes) which are believed

to be of divine origin. These tunes are full of weird melody and strange effects of time and rhythm. The Hindustani Bhajans, a sort of song, are irregular and consist of a prelude, air and refrain.

This music also shows regard to the harmony between sound and color and gives the effect of a visual expression of musical vibrations. The science of acoustics as taught among the Hindus, is indispensable to all the purposes of their music. The chief characteristic of their music is melody, which really constitutes the essence of all music. Harmony, in the modern sense, is not of much importance in Hindu songs. Time is regarded as of great value for without metric time music loses its power over the higher faculties. The Hindus arrange a succession of tones which excite certain feelings and the singer who has the knowledge of the proper use of the voice and can control it can compel men, animals and inanimate nature to do his bidding.

The Hindus teach that certain combinations of notes stimulate the mind to action and awaken the soul, until it comes into contact with the Spirit and becomes One with the Absolute. They preach that certain musical sounds will cure disease and insanity and give conditions for developing the inborn divinity in man by the vibrations of celestial melody. An earnest study of the law of cosmic in-breathing is regarded as of great use to musicians and all singers.

**MY CONCEPTION OF THE PART OF "FRICKA"**

BY JEANNE GERVILLE-REACHE

WHEN I heard that I would have to sing *Fricka* in "Die Walküre" I felt rather nervous as to the correct interpretation of that rôle, the first German part I ever sang. While perusing the various commentaries upon the scene between *Wotan* and *Fricka* I found, to my surprise, that the majority of musical writers were rather apologetic about it. Wozzogen himself dismissed it in a few words as though he were slightly ashamed of it. Not infrequently was it characterized as ridiculous and superfluous.

I concede that dramatically the scene is a little too long and monotonous; from an artistic and moral point of view, however, it merits unreserved praise. Musically, it is so perfect that to an intelligent listener all sense of lengthiness is obliterated.

The sullen dignity of *Fricka's* phrases affords an excellent contrast to the revels of the Spring night. The clever weaving of various "Ring" motives into her protest

makes the scene a most vital element of the tetralogy; her reply to *Wotan* is preceded by the stern *Hunding* motive. Her words, "His voice for vengeance is raised" are set to a phrase very similar to *Alberich's* curse. When she upbraids *Wotan* for this misconduct with *Erda*, the mother of the *Valkyries*, we hear the theme of the Ride, etc.

Finally, let us remember that *Fricka* is the goddess of conjugal virtue and the protector of the marriage vow. *Wotan*, the lord of the gods, once set to the celestial and terrestrial world an example of faithlessness. And now he would countenance the nuptial union of *Siegmund* and *Sieglinde*. After adultery, incest.

The opera-goer must never forget that the Wagnerian gods were created in man's image. Could he ever ridicule the woman who, in real life or in a drama of modern life, would exert upon her mate the power of uplift which *Fricka* endeavors to wield over *Wotan*?

C. E. N.

**MEXICANS ACCLAIM VICARINO**

American Prima Donna Favorite Star of  
City of Mexico Opera

CITY OF MEXICO, Nov. 15.—Regina Vicarino, formerly of the Aborn Opera Company and the Bevani Opera Company, has established herself as a favorite in this city, where she is now appearing. Since her debut she has steadily grown in favor with the music-loving public. The local press has accorded her the honors of the operatic engagement so far.

Miss Vicarino had planned to return to the States early in January, but the success of the opera company may keep her in Mexico indefinitely.

The company, under Impresario Sigaldi, came to Mexico under a subsidy guarantee from the Government, but the attendance has been so large that the financial success of the engagement is assured, aside from this subsidy.

At the recent "Tournament of Art," given here by the foremost representatives of art and literature in Mexico, Miss Vicarino was a special guest. She sang two acts of "Lucia," the rôle in which she has won her greatest success in Mexico. "Rigoletto" was also done most successfully.

In London there is a Worshipful Company of Musicians, the members of which are legitimate descendants of the "beloved Minstrels" to whom Edward IV, in 1469, granted a charter empowering them to constitute a guild.

**MISS CHASE PLAYS CHOPIN**

Chicago Pianist Gives Admirable Exposition of Exacting Program

CHICAGO, Nov. 25.—Mary Wood Chase, pianist, author and educator, gave a note of dignity and authority to this busy season Saturday afternoon with a Chopin program at Music Hall. Her interpretations of Chopin's music are fairly familiar to concert-goers, and despite the fact of a recent nerve-racking experience she made this recital notable for the breadth and beauty of her readings.

She opened with preludes from Op. 28, No. 1, 11, 16, 19, 21, 23 and 24. This was followed by three études from "Méthode des Méthodes." The famous tone problem, known as "Four Against Three," had a most lucid and admirable exposition. Scherzo, op. 20, revealed the lyrical mood most charmingly.

In a program devoted entirely to one composer it is difficult to avoid monotony, but Miss Chase escaped this through her artistry and sympathy. Even the long Sonata, op. 58, compelled attention through all of its four movements. The last series embraced two mazurkas, op. 59; Nocturne, op. 27, Valse, op. 64, and Ballade, op. 47, all charmingly given with their dainty qualities tenderly and brilliantly revealed.

Camille Saint-Saëns has promised to write a choral work especially for the Paris City Council's International Musical Congress next May.

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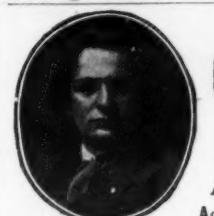
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## GIFT WON'T PROVIDE PHILHARMONIC HOME

**Manager Charlton Says More than  
\$500,000 Pulitzer Bequest  
Is Needed**

Friends and admirers of the New York Philharmonic have been congratulating themselves of late upon the benefits that will accrue to the organization through the bequest of \$500,000 made by the late Joseph Pulitzer. Yet the belief that this will suffice to place the orchestra on a paying basis and provide it with a home of its own is not shared by Loudon Charlton, who has successfully managed the Philharmonic for the last two years. According to a statement which he made a few days ago to the *New York Evening Post*, twice the amount would be needed for such a purpose.

"Compare our situation," said he, "with that, for example, of either Boston or Chicago. Our orchestra has no home, properly speaking, of its own. The Theodore Thomas Orchestra of Chicago is supported by an endowment of \$1,000,000. This sum was immediately invested in the building of a concert hall, thereby anchoring the orchestra and providing a real estate basis.

### Wanted: a Hall

"What we in New York need is a tangible basis of operation—a hall of our own, altogether at our disposal, free of charge, for rehearsal, concert, or renting purposes. In a very short time this, especially if combined with a road policy—which, by the way, is entirely in accord with Mr. Pulitzer's wishes—would be found a paying investment.

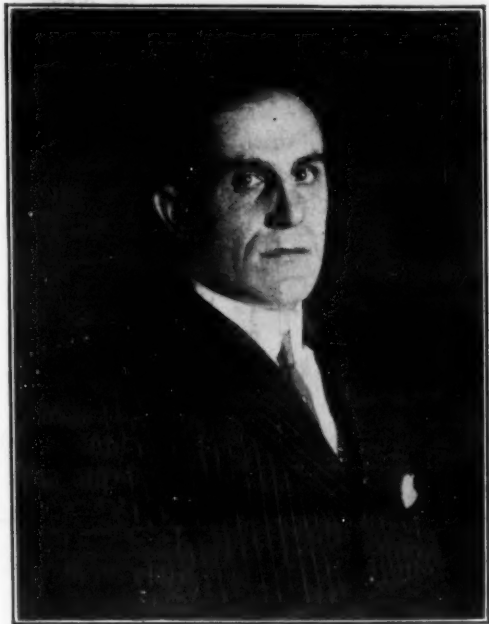
"In Boston, too, the situation is different. Major Higginson's benefactions to the Boston Symphony Orchestra, extending over a long term of years, are well known. This organization has a home of its own—the enormous Symphony Hall, on the corner of Huntington and Massachusetts avenues—and furthermore it was enabled, through Major Higginson's generosity, to keep afloat comfortably while developing a musical clientele and during its frequent tours.

"A touring policy, once developed, undoubtedly brings splendid returns. But at the same time it is vastly expensive and requires an enormous initial outlay. One way in which expense is saved by performances in other cities is that the same piece may

be repeated without the necessity of rehearsal. For an orchestra owning its own hall this is not important; but where, as in New York, rental is \$400 a night, the price of Carnegie Hall, the matter must indeed be taken into consideration."

It is Mr. Charlton's opinion, furthermore, that within two years a successfully developed touring policy would bring a net return of \$25,000 above expenses. The Philharmonic began touring last year and found the plan very profitable.

It will probably be necessary for the Probate Court, with the help of the execu-



**Loudon Charlton, Manager of the New  
York Philharmonic, Who Talks of  
Pulitzer Bequest to Orchestra**

tors of Mr. Pulitzer's will, to interpret certain indefinite terms in the will before the Philharmonic can attempt to meet its requirements. Mr. Charlton believes it would be easy to solve the problem of a membership corporation of 1,000, for the terms of the bequest could be technically complied with by admitting members at a nominal price, say, \$1 each. The society, however, will seek to fill the conditions of the will in the spirit as well as in the letter.

### "Popular" and "Not Too Classical"

As for Mr. Pulitzer's stipulation that the concerts should be "popular" and "not too classical" in character, the manager has no fear that the definition of these terms will cause any difficulty. Mr. Charlton explains that by making the concerts "popular" it is not meant that cheap music shall be played. Wagner, Liszt and Beethoven, Mr. Pulitzer's favorite composers, are among

the most popular composers with concert-goers.

The annual income from the bequest will be \$35,000, and this will serve in large measure to put the Philharmonic on a permanent basis. The guarantee fund of \$100,000 provided three years ago ends this year, and had it not been for Mr. Pulitzer the question of the orchestra's future would have been brought up at the end of this season. While a large part of the new fund will be used for the popular concerts and road expenses Mr. Charlton thinks that a leading advantage will be in attracting the attention of other wealthy men to the needs of the society.

### The Philharmonic Society's Problem

[Richard Aldrich in New York Times]

THE prospects of the establishment of a permanent endowment fund to keep the Philharmonic Society in security will be much improved if Mr. Pulitzer's bequest can be accepted and put to the uses for which he intended it. As has already been suggested, it will not of itself be enough to accomplish his purpose. Such a deficit as has occurred in the last two years ought not by any means to be the average one from the operations of an orchestra that is really successful in meeting the public needs. But it will be necessary to count on considerably more, even under favorable conditions, than the \$25,000 which such a capital fund as Mr. Pulitzer's bequest might be expected to furnish.

But there are difficulties and dangers which even a sufficient endowment will not succeed in avoiding. These difficulties and dangers are almost insuperable from the control of such an enterprise by a committee of laymen and women. Public spirit and a desire to aid in the cause of music are not enough. In considering the problems of carrying on an orchestra the mind almost instinctively reverts to the Boston Symphony Orchestra, the finest exemplar of such an organization, not only in its musical results, but also in the manner of its management.

Major Higginson's investment in the orchestra which is his creation has been much more than the money it has cost him. It has included the application for thirty years of his time, thought, wisdom, tact, judgment, and patience; the knowledge of what to do and what not to do. In other words, it has taken a considerable share of the ability of a man whose skill in the conduct of large affairs and the management of men has been joined with a fine and cultivated taste and a passion for music. And not a small part of his tact and judgment has consisted in the fact that, notwithstanding his taste and passion for music and the intense interest which a real proprietorship must have given him, he has steadily kept his hands off the artistic control of his enterprise, and has given his conductors full responsibility and, to the utmost extent possible, full control. This has not relieved him from the burdens and anxieties of the ownership of a great and delicately organized instrument. "What the Boston Symphony Orchestra has cost him in time and trouble, in annoyances great and small, in perplexities, in demands upon his patience, wisdom, and sense of justice no man may know," the present writer once had occasion to say, upon authority.

It does not seem possible, under present conditions, that the Philharmonic Society will ever find a *Mæcenæ* who will be so much more than a *Mæcenæ* as Henry L. Higginson has been. And yet, though it may be difficult for New York to realize such a thing, a lot of money from *Mæcenæ* is not enough. Something of the same sort that Major Higginson has given to his orchestra will be necessary if the Philharmonic Society is to gain a similar standing, besides the money that may come to it.

## BONCI IS ROYALLY WELCOMED IN ROME

**Brilliant Opera Audience Finds  
Enchantment of Tenor's  
Voice Potent as Ever**

ROME, Nov. 8.—Alessandro Bonci, the tenor, was royally welcomed at the Costanzi, where he appeared as *Fernando* in Donizetti's "Favorita" last evening. I have never seen so full a house at the Costanzi. Every seat was filled. All Rome was there, "rank, fashion and beauty," according to the old saying. The boxes were full of beautiful women, splendidly arrayed and glittering with diamonds. Officers of the army, in uniform, filled the places reserved for them. Delegates from the municipalities of Turin and Florence, now in Rome, were present and numerous Americans were there also.

When Bonci came on the stage to sing "Una vergine, un angiol di Dio," he was rapturously applauded. It was the same golden voice and the people listened with hushed admiration to every note.

The famous tenor was undoubtedly at his best, in spite of a recent cold. Fresh as ever, the golden voice rose up quivering to the highest note without any strain and without any difficulty. The cheering was tremendous after the duets with *Eleonora* and the famous "Spirto Gentil" and at the close. There were numerous encores, which must have tired the singers, but they cheerfully complied with the demands.

It was indeed a memorable evening. Luigi Toscanelli, looking something like Charles Dickens, or like George Bernard Shaw grown gray, conducted, and participated in Bonci's triumph. So did Baritone Stracciari, Luisa Garibaldi, and Basso De Angelis. W. L.

Chadwick's oratorio, "Noel" will be sung at the first concert of the Musical Art Society, of Springfield, Mass., on December 5. The soloists will be Marie Sundelius, Mary Gowans, Roy Steele and George Downing.

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New York, December 2, 1911

## GATTI-CASAZZA, PEACEMAKER

That the services of Mr. Gatti-Casazza as manager of the Metropolitan Opera House in New York are appreciated is amply evidenced by the action of the board of directors in retaining him for the three years following the expiration of his present contract, a fact which was announced last week.

The confidence which the supporters of the Metropolitan Opera thus repose in Mr. Gatti-Casazza is well founded. His incumbency, since he has been sole managerial head, has marked a period of peace in the affairs of the Opera House. Indeed, as a potent factor for the establishment and maintenance of peace Mr. Gatti-Casazza has performed, in some respects, his most notable service to the Metropolitan Opera.

Factional strife in any institution may be a good thing so long as it is nothing more than an evidence of internal life—the normal friction which is present in any good machine. It has, however, been something more than that in the past at the Metropolitan Opera House, and it is such a condition that has seen its termination in the present régime.

There may be good reason to object to this or that aspect of the policy at the Metropolitan Opera House, such as the failure to take progressive action with regard to modern French operas. This and similar matters are in a considerable degree offset by the general condition of stability which has been established.

The demands of operagoers in the future will determine in good time what is wanted and needed in the way of the production of operas of different nationalities. Meanwhile, New Yorkers can take satisfaction in the thought that the Metropolitan Opera House is in excellent running order and is under efficient management.

## WHERE THE SHOE PINCHES

Some campaigns are perennial and persistent, but transient and ephemeral appears to be that conducted by French composers for the collection in America of fees for the performance of their works. The widespread refusal of artists to include on their programs French works for which a fee is demanded, as has been reported in MUSICAL AMERICA, is speedily sealing the doom of this movement.

The action of the French society of authors and composers has quickly proved a boomerang. The latest phase of the matter is the resignation from the society of Blair Fairchild, an American composer residing in Paris, who has been quick to recognize the false judgment which has inspired the society's ob-

jectionable action. Mr. Fairchild has declared that the best element of the society is opposed to this campaign for the collection of fees in foreign countries.

This is nothing more than inevitable, for this effort in America is a "cause" without a future. The French are credited by many with making the most significant advance in modern music; but this is far from meaning that their power is of such a nature that artists are willing to represent their works under the imposition of obnoxious conditions. The society should take prompt action in terminating any operations looking to the collecting of fees in America for the performance of French works.

## INSINCERE COMPLIMENTS

The question was raised a week ago in MUSICAL AMERICA as to the justifiability of criticising artists during a concert and then immediately afterward going behind the scenes and offering them pleasant compliments.

To do this in greater or less degree appears to be common to all or most humanity. Contrary to the belief of some, this would seem not to be due to any inherent quality of insincerity, but to be due rather to a recognition of a certain aspect of the code of manners. Such compliment may mean the quick coming to the front of the kinder impulses, but it has a closer relation to the avoidance of unnecessary friction in the conduct of human affairs.

Chiefly, however, this custom strikes its roots into the underlying principle of manners. One's manners, representing the front which one puts up to his fellow men, are his credentials as a member of human society. Conformity to the code of manners shows people at the very outset that one is at least not a boor. One is not called upon to wear his convictions, his perceptions of truth, or it may be his prejudices, on his sleeve. There is a time for the expression of such things, but that time is not everywhere and anywhere, on all occasions; least of all, upon the first presentation of oneself to another, whether it be in the green room after a concert, or elsewhere.

If the critical person has no part of business or friendship to play with the artist he would better avoid entirely the shallow action of going up and speaking to him. If he has such part let him choose with common sense the time and manner of approaching him. The introductory or passing word of courtesy is not a breach of sincerity, even when one does not like an artist's work, although a false and gushing expression of praise would be. No true artist will take such courteous expression as an actual estimate of his work, or as anything but the evidence of an elementary good-will. If the critical person has not an element of good-will somewhere in his attitude to the artist, by all means let him not approach him at all unless the exigencies of business require it. Such an occasion would be one of the times for telling the truth, but the green room will be ill chosen for such a purpose.

The wise and true artist will pick out those whose opinion he values, and at the right time consult them seriously as to their real opinion of his work. There is no reason for the encroachment of the sphere of criticism upon the sphere of manners. The expression of truth or conviction has its own times and seasons.

## CONTINENTAL PURITANISM

America is often censured, in comparison with Europe, in respect of its hypocritical Puritanism. One is negatively reminded of that fact upon reading the reports, as given in the daily press, of the conflict between the German Empress and Richard Strauss with regard to "Der Rosenkavalier" before its presentation at the Royal Opera in Berlin was permitted. The text as it stood was in many respects too "free" for the Empress, and it was only after many changes were made that its performance at the Royal Opera was allowed.

While the circumstance has not caused any particularly sensational comment, there is no doubt but that if the cities of America should offer any such objection to an art-work a tremendous hue and cry would be raised concerning the hypocrisy of America. Bernard Shaw would write scathing articles on the subject and the European papers would be full of it.

Human society is about the same in Europe and America. On both sides of the Atlantic it pretends to be outraged by the same things. Long custom and sophistication has given the Continent a certain superficial "freedom" in respect of the permitted publicity and expression of certain phases of life and art, but it is nothing more than superficial. Let the accepted foundation upon which the social order is established be attacked or endangered, and especially let such liberty be sanctioned by those in high places, and the outcry is inevitable in Europe as well as in America. No one knows this better than empresses in general,

and, in this case, than the German Empress in particular.

Her action with regard to the text of "Der Rosenkavalier" is merely an evidence of the fact that in these respects European society rests upon the same foundation as American society, and that there is no occasion for international taunts with regard to this and similar matters.

Time has revealed the solution of the operatic overcrowding of New York, which was troubling the mind of this city two years ago. With Mr. Gatti-Casazza in New York, Mr. Dippel in Chicago and Mr. Hammerstein in London, all goes well.

There is nothing like a few thousand miles of separation for ambitious operatic managers.

The *Orfeo*, of Rome, charges Caruso with playing the first act of the Prodigal Son in remaining away from Mother Italy, and suggests that he become an out-and-out American. If they really want him back there it might be better to suggest that he play the second act of this Biblical tale.

Over in Boston they are said to be polishing the dome of the State House, brushing off the books in the public library, decorating Faneuil Hall, and cooking a large supply of beans, preparatory to the visit of Debussy to the sacred city.

## PERSONALITIES



Arnold Volpe and His Family

Arnold Volpe, director of the Volpe Symphony Orchestra, which began its season in New York this week, is fortunate in having a helpmeet who is vitally and practically interested in his work. Mrs. Volpe is the real "business head" of the Volpe Orchestra, and as her husband's assistant she has displayed a high order of intelligence. Both of their children are very musical.

**Pasternack**—Josef Pasternack, the young conductor at the Metropolitan Opera House, New York, in addition to his being a violinist and pianist of ability, is said to play every orchestral instrument, with the exception of the harp.

**Case**—Anna Case, whose father was formerly a blacksmith in South Branch, N. J., says that she is perfectly capable of shoeing a horse herself. "And I often did it, too, when my father had his shop," declares the Metropolitan Opera soprano.

**Matzenauer**—Margarete Matzenauer, the new contralto of the Metropolitan Opera House, has ambitions to follow in the footsteps of Edyth Walker and become a dramatic soprano.

**Bassi**—Before sailing for this country to join the Chicago-Philadelphia Opera Company, Amedeo Bassi, the tenor, received the much valued decoration of Officer of the Crown of Italy.

**Scott**—Cyril Scott, called by some "The English Debussy," is said to dislike the light of day; he lives in a house near London, where colored electric lights provide an atmosphere that savors both of the mysticism of Debussy and Maeterlinck, an adjunct to which is the incense which Mr. Scott keeps burning both day and night.

**Shattuck**—Arthur Shattuck, the American pianist, has lived in Europe practically continuously since the age of twelve. In America he studied with Fannie Bloomfield Zeisler, later going to Leschetizky in Vienna. He has played in practically every country of Europe, his successes in Scandinavia leading to a tour in far off Iceland.

**Dufau**—Jennie Dufau, the new French soprano of the Chicago-Philadelphia Opera Company and a native of Alsace-Lorraine, expresses herself as more than gratified with her experience in America, and declares that she breathes freer in the Land of Liberty, where there were no German spies to report temperamental remarks that might be dropped at any time of excitement. She exclaimed recently: "I have been away from my home two years; made my success in Berlin, and have been much befriended by that greatest of queens, Carmen Sylva. They arranged one great party for me in Strassbourg, but the police scented trouble in Alsace-Lorraine and would not permit it. I can tell you anti-German sentiment is increasing every day in Alsace-Lorraine and we are growing stronger. We are proud and we will not submit—no, nevaïr, nevaïr!"





## BEHIND THE CURTAIN

Mr. Toscanini's Genius Aptly Portrayed by  
Viafora—Someone's Corset String Adorns  
Mr. Jadowlker's "Lobetanz" Fiddle—  
Who Says There Is No Claque?

WHENEVER our editor in chief criticizes me it is done in such a kind way and the bitter pill is so beautifully sugar-coated that I swallow it with pleasure; only the digestion of it is sometimes hard, and that is why I am coming back to-day to a conversation which I had with him, or, rather, which he had with me some few weeks ago.

"My boy," he said, "those stories of your 'Behind the Curtain' are all right in a way; they read well enough, but here is a suggestion to make them still more interesting.



Toscanini, Master of the Bâton, in Action

"Now, I'll give you an example. If you go to a restaurant and order some relishes and some *potage à la Marseillaise* and some *peaches à la Melba*, and some Gorgonzola cheese, and a *café parfait*, that's all very well, isn't it? And it tickles the palate, doesn't it? Yet it does not satisfy; there is something missing, and that is the *plat de résistance*, the *filet*, for instance. Try to get something that happened yesterday to an artist of great importance; get some substantial people into your column, something that will satisfy even the most exacting subscriber—after all, the subscriber is the real thing!"

For a while I pondered as to whether or not I had received a scolding, whether or not the whole paper was not a dinner in itself with its roastbeef on page 3 and the hors-d'œuvres and sweets behind the curtain, and why my column should represent a whole dinner in itself.

There was nothing to be done but to go after one of the biggest men in the field to satisfy the chief editor's appetite, or, rather, his readers' appetites. That is why I am presenting to-day to our subscribers a remarkable cartoon of that supreme master of the bâton, Arturo Toscanini. Mr. Viafora's conception embodies so many interesting features of this great artist that it is worth while pointing them out, although they may be obvious to the maestro's admirers. No detail has been neglected, the "magic" bâton with its electrifying power, the strong hand which holds all the intricate threads in leading a complicated orchestra, the scoreless desk to which he turns his back in contempt, and last, but not least, the laurel wreath over his head made up of bits from twenty different scores—everything is there.

I feel that I have done everything to satisfy the most exacting appetite, yet I will outdo myself by offering a choice bit of the caricaturist's ability who has proved this time that he has also a "nose" for news. Mr. Viafora's idea of the tenor, Jadowlker, the hero of the Metropolitan's first novelty, is certainly striking and of news value.

EXPLORING the other day in the dingy labyrinth behind the proscenium arch of the Metropolitan Opera House, I was led by Mr. McGinty, of the opera house staff, down a long alleyway and shown, with affecting reverence, the dressing room of Signor Caruso. The room—if it may be dignified by that name—is No. 7, or 42,

according to who occupies it. On nights when the Caruso is not singing it is No. 42, and lesser stars robe there. On the night before my visit it had been used by Hermann Jadowlker. A pair of satin small clothes and an ermine trimmed robe hung from a peg in the door of a closet and on a table in a far corner lay a very remarkable looking violin. It was made of wood about a quarter of an inch thick that had never known a finer finisher than coarse sandpaper. The head was carved to represent a maiden with face distorted by fright or pain and her hair was massed in tangles about her brow. It was properly bridged and strung with wire which sang faintly when touched. Beside it lay a contrivance which McGinty felt moved to explain was the bow. One would scarcely have guessed it. It was made of a twig of alder with a sharp angle midway and in the place of horsehair was a fragment of a corset string.

"Does Mr. Jadowlker wear 'em?" I asked.

McGinty snickered. "I don't know," he said. "It sure is a corset string. It's his fiddle and he plays it. He had it last night and I guess he forgot it. He uses this room sometimes when Caruso ain't on. It was Jadowlker's night last night and I guess he forgot to take his fiddle bow home. Sure it will play. He fools with it between the acts, but I can't say that he makes any great amount of music with it."

OLIVE ULRICH, the prima donna who made such a hit with Hammerstein in "Hans, the Flute Player" last year, and more recently in comic opera, told me of an amusing experience when we were together at luncheon with Mr. S. William Brady, her teacher.

"You know that I am a crank on cleanliness," she said, "and when I hired my new apartment two weeks ago I went over it with two maids getting it in 'apple pie' order. Then it occurred to me that the floors, which should have been waxed, would not be any the worse for a little scrubbing and I engaged an Italian to do this. I watched him for an hour or so, but when I saw that he was making absolutely no progress I grew fidgety and finally angry, but said nothing. After two hours of looking on I was so furious that I simply had to give way to my feelings and I began to abuse this poor Italian, using almost every strong expression I knew in his own language. He stood there with his



Hermann Jadowlker and the Fiddle of "Lobetanz"

mouth wide open, and when, after ten minutes of constant exertion I had to stop to recover my breath he said, as calmly as if nothing had happened: "Dats all right, scold a lot, but speak mighty good Italian!"

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THESE denials of high Metropolitan Opera House officials as to the actual existence of an organized claque in New York makes very pretty and interesting reading matter. I really don't see what interest I should take in the existence, or non-existence, of that claque, except that it strikes me as somewhat humorous that when I asked any one concerned with the Metropolitan for information on that subject the thing was treated as if it did not exist. However, I have some information of my own of which I can give them the benefit.

I met our friend Marguelis, one of the chiefs of the claque, a few days ago, and he told me a long tale of woe. "I have broken every relation with Arlock because he is a fool and talks entirely too much," he said. "If Arlock had not talked so much we would not have gotten into all this trouble. As it is now I am going to take up another business. I am in the embroidery line now."

A few minutes after this conversation I sat talking with one of the Metropolitan Opera House artists in the room of one of our big hotels and presently we heard some one knocking gently at the door and who, on hearing the artist's invitation to enter, pushed his head cautiously in between the half open door. It was no other than our friend Marguelis who in ten minutes had changed his mind from embroidery to claques. When he saw me he disappeared almost as quickly as he had come and said that he would be back to-morrow at the same time. When I told the artist of my story and of how Marguelis had gone into the embroidery line he said: "Yes, he is going to embroider me for about \$20, but he is not going to get it."

On walking out of the hotel, as fate would have it, I bumped into Arlock, the associate of Marguelis.

"How's business in New York?" I said. "Well," he said, "never mind that Philadelphia story, the papers had that all wrong anyway. I am doing good business here in New York and in Boston and the claque will always exist. If the claque were abolished the artists would do as they did before, that is to say they would buy rows

of seats and distribute them among their friends to applaud them."

I said, "What about Marguelis?"

"Oh," he said, "he is doing very nicely, thank you. We are working together."

"I thought," I said, "that he was in the embroidery line now?"

"Embroidery what?" he said. "Believe me, he is not embroidering anything excepting the claque. Just to show you how much the artists need us I will tell you that after I had that little conversation with Maggie Teyte's husband in Philadelphia he came to me in New York before Miss Teyte's concerts and begged me to organize the claque for him, but after what he had done in Philadelphia to me I would not listen to it. I have to be off now because I must see some one else who wants to organize his claque for the whole season. Bye, bye." LUDWIG WIELICH.

### Travel Troubles of a Harpist

"The pathway of a professional harpist is not always strewn with roses," says Annie Louise David. "In addition to chasing trains myself, I have the added burden of seeing that my harp is on the same train with me, makes all the changes with me and arrives at my destination with me. The harp is a graceful instrument on the stage, but when it is packed in its trunk, the average expressman looks upon it as about the size of Carnegie Hall." Mrs. David's travel difficulties have had illustration of late. On Friday evening, November 3, she appeared in Providence, R. I.; on Saturday night, in Boston, and returned to New York on the midnight train to play at three church services on Sunday. She appeared in Mauch Chunk, Pa., Monday evening, November 6; in Scranton, November 7; in Wilkes-Barre, November 8; in East Orange, N. J., November 9; in Upper Montclair, November 10; Newark, November 12, and New York, November 13.

Max Reger has now compiled the third volume of his collection, "Aus meinem Leben."

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## SONG PROGRAM FOR LOS ANGELES JURY

### McNamara Trial Has Musical Variation Supplied by Male Chorus

LOS ANGELES, NOV. 20.—This city has evolved a novel way to entertain its murder trial juries. This was evinced last Tuesday when Judge Walter Bordwell, presiding at the McNamara *cause célèbre*, had the tentative jurors entertained with classic songs. Judge Bordwell is an active member of the Ellis Club, the leading male singing society on the Pacific coast. This organization of seventy-five voices gives its programs only to invited guests, and at the last concert the prospective jurors occupied two boxes by invitation.

The leading number on the program was Bruch's "Roman Song of Triumph," which was sung with a virile swing, as was also Paul Bliss's "Plainsman's Song." Two delicious bits by MacDowell and several other choruses of delicate character were offered, the renditions showing the excellent drill through which Director Poulin has put his men. But a good many of the finer effects were lost in the large auditorium.

The assisting talent consisted of Mrs. Minnie Hance, contralto, and the Brahms Quintet. Mrs. Hance sang an aria from Meyerbeer and songs by Rachmaninoff and Stevenson. Mr. Stevenson is the best known of our local composers and his excellent composition received much applause, as did the singer. The Quintet played two movements of a quintet by Hugo Kaun, which may give a better impression on a second hearing.

Ailene Cawthorne was recently heard by Impresario Lombardi at the studio of her teacher, Richard Lucchesi, in two arias from "Tosca" and as a result Lombardi has suggested that she study the soprano rôles in "La Bohème," "Manon" and "Pagliacci," with a view to joining his company next season.

Sousa lost five of his best players here. They have gone to the French Grand Opera Company in San Francisco. Among them was the contra bassoon player, a rare performer.

The First Methodist Episcopal Church at Pasadena has secured as organist Arthur Clakley, formerly of Toronto. He has had twenty-five years' experience and has held several of the finest positions in Canada.

Mrs. Grace Widney Maybee gave a lecture recital in San Diego recently, singing several selections from "The Messiah."

News of old opera friends comes with

the Lombardi singers. Paolo Wulman, the basso, is singing at La Scala, Milan. In Milan also are Olindo Lombardi, basso, and d'Ottavi, tenor. Parola is in the same country as is also Esther Adaberto, the soprano. Vicarino, the soprano of last season, and Battain, the tenor, are filling an engagement in the City of Mexico. Alberti, Lebegott and Mme. Trombon are teaching in Los Angeles.

Choirmaster Colby, of St. Vibiana's Cathedral, has in preparation with his chorus and quartet one of César Franck's masses. Mr. Colby's choir is now equipped with a quartet such as has not been heard in the Cathedral for a decade, consisting of Mrs. Colby, soprano; Mrs. Gee, alto; Mr. Fox, tenor, and Edwin House, bass.

Mrs. Edward Davis was the soloist last week at the opening meeting of the Federation of Women's Clubs at Ventura.

Lilly Dorn, soloist at the last symphony concert, leaves next week to fill engagements in the Middle West. She will return to the coast in February.

The Matinée Musical Club had a treat last week in hearing Florence Wadsworth, formerly of the Metropolitan Opera Company.

The program of the Harmonia Club, given on November 23, was devoted in the main to a study of the early French opera. The program was managed by Mrs. Setterwhite. The numbers referring to this subject were as follows:

"Essay on Early French Opera," Mrs. C. S. Freeman; Aria from Gluck's "Alceste," Madeline Bridges; Aria from "Armide," Mrs. Howell; an Auber Overture, Miss A. Williams.

Jean Cherihow, of New York, was heard in songs and Berthe Arnet, of Stettin, Germany, sang Liszt's "Lorelei." W. F. G.

### GUSTAV BECKER ON LISZT

#### Lectures About the Master for Hasbrouck School of Jersey City

Prominent among the recent musical events of Jersey City was the recital by the faculty and pupils of the Hasbrouck School of Music on Friday evening, November 17. At the close of a program, which was thoroughly enjoyed by a large audience, Gustav L. Becker, superintendent of the school, gave a talk on Liszt, emphasizing the beneficent and lasting influence of his example as an artist and his faculty of kindling enthusiasm for the "divine art" among those fortunate enough to know him.

The program opened with an ensemble, "Romance," by Helmesberger, the violins played by Rose Levin, Perpetua Caruso, Sidney Cohen and Rudolph Jacobs, and the piano by Mabel Sniffen. Mr. Becker demonstrated his art as a pianist in two numbers, playing Mikuli's arrangement of Chopin's Concert Allegro, op. 46, with Miss Sniffen and giving selections from Liszt.

Others who took part in the recital were Walter W. Kreiser, Mrs. Minnie Castle-Davis, Herman Krauser, C. I. Valentine, and Anna Dierksen.

## GATTI-CASAZZA ON OPERA IN ENGLISH

### His Attitude Receptive and He Is Willing to Ex- periment

Giulio Gatti-Casazza, managing director of the Metropolitan Opera House, was asked for an expression of his attitude on opera in English at the Metropolitan recently by a representative of the New York *American* and announced that he was willing to produce some standard opera in the vernacular at a not distant date.

According to the *American* Mr. Gatti-Casazza authorized the following statement, which defines his views and attitude:

"In theory I am of opinion, as I always have been, that New York has every reason to be proud of possessing an opera house in which the masterpieces of the three leading schools of opera—the Italian, French and German—can be heard in the original languages.

"If they were able the great foreign opera houses would do as we do.

"I admit, however, that the agitation for the employment of the national tongue in opera is worthy of respect.

"The ultimate object of the movement is, I suppose, the adoption of the English tongue in the interpretation of all operas sung here. From the national and patriotic standpoint that may seem logical.

"Personally I should regret to see classic works transposed from the original, even to be made more intelligible. I believe there is much more cosmopolitanism in New York than in any of the foreign capitals and also a larger proportion of opera goers here than elsewhere who know foreign languages enough to enjoy the great standard operas as they were written.

"But I have not the least hostility, in principle, to testing the issue, as it was tested once, without success, in Spain.

"And, as an earnest of my intentions, I am willing to present some standard work in English during the present season.

"The difficulty lies in the selection of this work. It should not be one of the great classic operas which have traditionally been identified here with some foreign tongue. I should prefer some neutral work, a Bohemian or a Russian opera, or some one of the newer German works. I only hope that if this effort fails I shall not be told I made it for the sake of killing opera in English.

"I will consider the whole matter very carefully before I act.

"My motives for not giving English prominence thus far have nothing whatever

to do with my Italian birth and supposed pro-Italian leanings. I do not speak German, but I present good German opera.

"I am not sure that English will be more intelligible in opera than foreign idioms. Singers with clear enunciation are extremely rare. Of course, when they sing German or Italian here, the artists escape criticism. But when they sing your language they will not be spared.

"Had it been possible, I might have produced 'Boris Godounow' in English. I could not do so, for I have not twenty singers to do justice in English to the parts which must be filled in Moussorgski's opera.

"Besides the work—as yet unchosen—which I will try to produce in your vernacular this season, I may next year put on Gluck's 'Orfeo' or 'Armide' in English."

### New York Recital of George Harris, Jr.

George Harris, Jr., the young American tenor, has made announcement of his first recital in New York, which will be given at the Harris Theater Monday afternoon, December 4. Last month Mr. Harris sang at the Liszt centennial concert which the New York Symphony Society gave at the Century Theater, and since then he has sung at concerts in Providence and Boston.

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## LISZT CONCERT BY ST. PAUL ORCHESTRA

Rudolph Ganz, as Soloist, Adds  
Brilliance to Rothwell's  
Program

ST. PAUL, Nov. 17.—The Liszt centenary program presented by the St. Paul Symphony Orchestra, under Walter Henry Rothwell's leadership, with Rudolph Ganz, the soloist, was brilliantly played and enthusiastically received. An unusually close relation between orchestra, soloist and audience was maintained throughout the evening. Two Symphonic Poems, Nos. 3 and 4, "Les Préludes" and "Orpheus," were the principal orchestral numbers and fell upon grateful ears in all the beauty of line, color and suggestion characteristic of the composer.

Rudolph Ganz gave a masterly performance of the E Flat Concerto. The pianist met his task with the ease, assurance and simplicity born of clear insight and technical preparedness and the audience was aroused to unusual manifestation of satisfaction. The orchestra did well its part in the playing of the concerto, Mr. Rothwell sharing the honors with the soloist.

A "Liebestraum" and the Rakoczy March provided the pianist's solo numbers. Many recalls were demanded and two encore numbers played. The Schubert-Liszt "Hungarian March" and the "Mephisto" Waltz No. 2 by the orchestra completed the program.

Jan Kubelik appeared before a large audience in the Auditorium Sunday evening under the management of Mrs. F. H. Snyder. The widely heralded artist and not the less heralded "Emperor" drew from hundreds of admirers emphatic expressions of wonder and appreciation.

Another of the week's events which proved an irresistible attraction in the face of a bitter Winter storm was the "All-Star Imperial Russian Ballet" at the Auditorium Thursday evening. This was the third of a series of attractions arranged by Mrs. Snyder and which will reach a climax in the January season of grand opera. The Chicago company is scheduled to appear in a repertoire to include "Tristan and Isolde," "Le Jongleur de Notre Dame," "Natoma," "Jewels of the Madonna," and "Hänsel und Gretel."

Ina Grange, St. Paul's accompanist, writes from Galveston, Tex., of a successful tour with Mme. de Pasquali and Antonio Scotti, whose accompanist she has been during a tour of several weeks.

F. L. C. B.

### Henriette Wakefield in Troy Concert

TROY, N. Y., Nov. 25.—Henriette Wakefield, mezzo-soprano, of the Metropolitan Opera Company, appeared as soloist with the Vocal Society of Troy last Wednesday evening. Mme. Wakefield's numbers included the Blind Mother aria from "La Gioconda"; "Im Herbst," by Franz; "J'ai pleuré en Rêve," by Hübner; "Honeysuckle," by Chadwick; "The Blue Bell," by MacDowell, and "Der Lenz," by Hildach. As an encore, enthusiastically demanded, Mme. Wakefield sang "Will o' the Wisp," by Spross. Mme. Wakefield's singing elicited so much favorable comment that an appeal was made to the singer to come back to Troy later in the season. She was re-engaged by the society for another concert next Autumn.

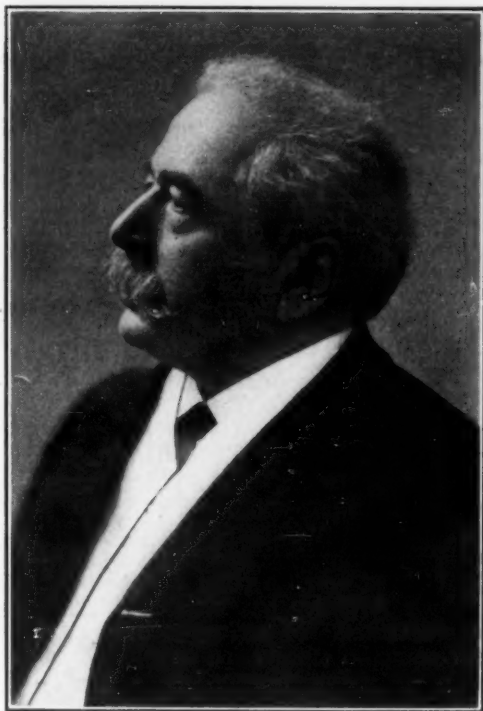
Emmy Destinn has received applications for her opera libretto from sixty-seven composers.

## WIENIAWSKI EMERGES FROM LONG OBSCURITY

Famous Paris Critic Ranks Polish  
Pianist-Composer with Great Musicians Past and Present

PARIS, Nov. 11.—Paris has of late awakened to the striking talents of Joseph Wieniawski, the Polish pianist-composer, who has for years been making his residence in Brussels, having practically withdrawn from public notice.

Wieniawski in his youth was one of the most brilliant pupils of the Conservatoire,



Joseph Wieniawski, Famous Polish  
Pianist-Composer, Who Is in Public  
Eye Again

having studied with Marmontel and Planté and carried off the highest prizes in piano playing and harmony. His appearance in concert at the Salle des Agriculteurs last May aroused widespread enthusiasm, and the famous critic, Charles Malherbe, insisted that though old in years, he still seemed in his art to surpass all his younger rivals. As a pianist, Malherbe sets him on a plane with Liszt and Rubinstein in the past and with Paderewski and Planté, in the present.

"And to think," exclaims Malherbe, "that such a master should never play before the pupils of the very Conservatoire of which he was such a brilliant pupil!"

As a composer Wieniawski has experimented in many forms. Malherbe declares that from his piano works young composers can learn all that is necessary for good piano writing. His string quartet created a profound impression as has his piano trio also, and his violin sonata, as played by Hollman, was esteemed a creation of the highest beauty. He has also produced a piano concerto and a symphony which Paris is awaiting with much expectancy. It seems unlikely that Wieniawski will again be permitted to absent himself from the concert hall as he has done for so many years.

### Effect of Modern Music

Anent modernism in music Walter Damrosch tells this story: "A lady at a musicale at Long Branch, N. J., approached a celebrated violinist and exclaimed, enthusiastically: 'I so admired that last piece you played! It had a kind of wild, free beauty—an eerie madness that thrilled me to the heart. Was it, may I ask, your own composition?'" "Madam," the other answered coldly, 'I was putting a new E string on my violin.'"

## PITTSBURGH MOZART CLUB IN ORATORIO

Haydn's "The Seasons" Sung in  
Spirited Fashion Under  
Conductor McCollum

PITTSBURGH, Nov. 25.—The Mozart Club, which contains many new faces this year, opened its thirty-fourth season at Carnegie Music Hall Thursday evening, November 16, James P. McCollum conducting. The club sang "The Seasons," by Haydn, in a spirited and painstaking manner. The truly sunny spirit which predominates the work was given most excellent interpretation, especially those parts which depict the Summer storm, twittering of birds, the joys of the chase and other features of the tuneful work.

The solo parts were taken by Mme. Lorene Rogers-Wells, soprano; Charles Hargreaves, tenor, and Albert Borroff, bass. Mme. Rogers-Wells has many friends in Pittsburgh, since she has sung here before, and her powers as a soprano are greatly admired. She sang the different arias with skill and polish, excelling in the duet "Ye Gay and Painted Fair" and the "Wealthy Lord" aria. Mr. Hargreaves is not a stranger to Pittsburgh audiences and his lyric voice is always appreciated. Mr. Borroff greatly pleased his audience.

Mr. McCollum conducted most satisfactorily, demonstrating that he had given much thought to his work. Herman H. Fleer presided at the organ and a picked company of musicians played the orchestral accompaniments. It was the first time in ten years that the work was heard in Pittsburgh, having been sung last by the organization which gave it such a satisfactory reading last week.

Hollis Edison Davenny, baritone, and Marguerite Holt Davenny, soprano, appeared as soloists in a recital at Carnegie Lecture Hall last week at the closing session of the Pennsylvania Conference of Charities and Corrections.

Ruth Thoburn, violinist; Arthur Reginald Little, pianist, and August Hazard Swan, baritone, appeared in recital last Thursday night in Sewickley before a very fashionable audience. Miss Thoburn played numbers from several of the great masters, including Handel's "Ombra Mai fu" with violin obbligato. Mr. Little played one of his own compositions "Gavotte à L'Antique."

Logan Ashbaugh, of Leechburg, was in

Pittsburgh last week on his way to Germany, where he is to take up the study of music. He will spend three years in Leipzig and then tour Europe before returning to America.

Speaking recently of the faulty acoustic properties of Memorial Hall to the representative of MUSICAL AMERICA, Charles Heinroth, organist and director of music of Carnegie Institute, said that surely the county officials could devise some plan to prevent the echo so audible in some sections of the splendid hall. E. C. S.

### RUDOLPH GANZ IN CHICAGO

Presents a Strong Program, Including  
Two Novelties

CHICAGO, Nov. 25.—An artist closely identified with Chicago's pianistic progress, Rudolph Ganz, added delightfully to the varied musical interests of Sunday afternoon, attracting the attention of a multitude of music-lovers.

Mr. Ganz recently appeared with the Thomas Orchestra with signal success, but on this later occasion he gave a much larger program, one far more adequate for revealing his gifts and accomplishments. He is a dazzling technician with sensitive regard for poetic values, as he demonstrated in the Liszt "Variations on a theme of Bach," and Beethoven's "Appassionata" Sonata.

Although "The Songs Without Words" have had some place in every piano program this season, they have been given new meaning through Ganz's ministry. The novelties he presented included a Prelude in G Flat and a Serenade, by Blanchet, the first being handled in big style, and its immense difficulties easily mastered. The Serenade was a decided contrast in its daintiness of melody and its repetition was demanded. Three compositions of his own revealed facility and ingenuity, the March Fantastic and the Etude Caprice having that rarest of musical attributes—humor. The Polish songs of Chopin-Liszt had their gentle poetic drift admirably presented and a dashing performance was given the Rakoczy March. C. E. N.

### Joseph Lhévinne Engaged for Toronto Liszt Concert

Joseph Lhévinne, the Russian pianist, whose American tour, under Loudon Charlton, will begin with New York Philharmonic appearances in New York, January 4, 5 and 7, has just been engaged by the Mendelssohn Choir of Toronto, to appear with the Thomas Orchestra at a special Liszt Centenary concert to be given at Toronto, February 8. Lhévinne will play on that occasion the Liszt A Major Concerto.



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## NEW MUSIC—VOCAL AND INSTRUMENTAL

WHAT is possibly the most important volume of the "Golden Treasury of Music" series, published by G. Schirmer, New York, is the recent "A Century of Russian Song,"\* collected and edited by Kurt Schindler. The contents of the volume, including fifty songs, were first published separately and then gathered together to form this splendid collection.

Difficult was the task, which the editor set himself in selecting these gems of Russian song literature; but with rare judgment, artistic insight and, above all, a sense of musical values that cannot fail to satisfy the most critical musician, has Mr. Schindler done his work. In the preface, which is an erudite, well-written essay, Mr. Schindler gives his reasons for selecting certain songs and states as his guiding principle, that he has chosen "those songs that seemed to bring the most characteristic message to the world, that are the most direct expression of the Russian national character." It is interesting to note that he speaks of Moussorgsky as "the greatest musical individuality this Slavic nation has produced."

The anthology opens with a song from Glinka's "Russian and Ludmilla," conventional in style but melodious and clear in structure. Another song and an aria from "A Life for the Czar," by the same composer, who was a pioneer of the Russian national school, are given, the second of which is a markedly expressive example of dramatic writing. Following chronologically, for the sub-title of the book is "From Glinka to Rachmaninoff," come three songs by Dargomijsky, one of the least familiar to American audiences of all Russian composers. "Ye dear fleeting hours" is the most distinctive of the three songs offered, and though not particularly original is interesting for its almost Beethoven-like repose and classic feeling.

Of Rubinstein's op. 34, we find Nos. 11, 3, 1, 2, 6 and 8, which the editor seems to consider worth while. They are the so-called "Persian Songs" to poems by Mirza-Schaffy, who is none other than the German Bodenstedt. "Be not so coy, my pretty maid," is mawkish in sentiment, "When I see those little feet of thine," a pretty trifle and "My heart all beauty takes from thee" acceptable but full of conventional Oriental effects, with little or no distinctiveness. "I feel thy breath blow round me," "Not with angels," and "Bend lovely bud" are more individual and will

\*"A CENTURY OF RUSSIAN SONG." Collected and edited by Kurt Schindler. Published by P. Schirmer, New York. Price \$2.00 net.

no doubt appeal to our present day concert singers.

In Borodine we come to a tone painter of striking originality, a composer who though never a professional musician, as Mr. Schindler tells us, was one of the most talented composers of his time. Who can listen to his "Song of the Dark Forest," with its tale of ancient days, its cry of freedom and liberty, and not feel the inspiration of the music? Borodine was a modern, a full-fledged ultra, a harmonist of deep introspective vision who saw tonal combinations since explored by the modern French and German schools. "Flowers of Love" is as delicate a miniature as can be pictured, "The Sea Queen," wholly Debussyian in scheme, "A Dissonance," beautifully Schumannesque, and remarkable in its misnomer, for there is no dissonance to be found in it, and "The Sleeping Princess," subtle in the constant reiteration of the left hand of the accompaniment—all art-songs of a high order, worthy of serious consideration. It seems a pity that an aria from the composer's "Prince Igor" is also given, for it is most disappointing, being musically far below the standard set by the songs mentioned, its melody having little of their persuasive charm and color.

César Cui's "Poet and Critic" is clever, the only example of humorous song in the volume, for the Russian nation is not well supplied with themes and subjects of light vein.

Modest Moussorgsky is represented by no less than ten songs and an aria from his opera "Boris Godounow." We must agree with Mr. Schindler that here is to be found the very essence of Slavicism in all its many phases, portrayed in tone with the touch of a master. The "Peasant Cradle Song," with its plaintive melody, the ingenious buzzing of "The Beetle," with its dissonant bass trills and its constantly varying harmonies, the "Child's Song" with its unresolved ending, "By the Water," a true master song, "Divination by Water," modern in its harmonic variety, its prophecy given out in clear, wholesome melody, the "Hopak" with its Tchaikowskyan "Marche Slav" theme, and the other songs stamp their composer as a man of genius. To the present reviewer "Death and the Present," one of a cycle of "Death Dances," after Holbein, is one of the most compelling dramatic songs ever given to the world. The atmosphere, which is created at the very outset, is one of unspeakable gloom; the deep melancholy of "snow fields in silence" is wonderfully set forth by the composer.

The "Trepak" begins with evenly measured phrases, all built on the one theme, in pensive minor strain; a gradual *accelerando* works the song up to its mighty climax, with chromatic passages in the accompaniment. The drunken peasant lies dead in the vast stretches of snow—Spring comes and the merry lark sings his gay little song. Hollow chords, with their third omitted, close the song with telling effect.

The aria "The Siege of Kazan," from "Boris," is interesting and gives another aspect of the composer's talent. It is distinctively national in feeling and contains some notable bits of melody; likewise the "Oriental Chant" from "Joshua," which Mr. Schindler gave so satisfactory a hearing with his MacDowell Chorus last Spring at Carnegie Hall, New York. Here one sees the composer's skillful handling of an old Hebrew folk song. Mr. Schindler has arranged it with the same art which characterizes his work at all times and as a bit of lyrical folklore it is extremely interesting.

Balakirew's "Oh come to Me" is a beautiful lyric, in spite of its being quite un-Russian; the accompaniment is conceived in waving triplets and a definite melody is to be found throughout.

The best known Tchaikowsky songs have intentionally been omitted, being familiar enough to Americans and obtainable in many editions. "Springtime," a banal sentimental song, is given; "At the Ball," a waltz melody, and an unimportant duet from "Pique Dame," these three being unworthy of their composer. Three great songs are also presented, the lovely "Evening," "The Canary," and the lovely "Legend" (Christ when a child a garden made) to which Arensky has written such beautiful variations for string orchestra. This latter song, so sincere, so simple, so touching in its naïve beauty, is a gem that should be familiar to all music lovers. This is the true Tchaikowsky—not the banal composer of the salon piano pieces or of the Finale of the Fourth Symphony, or of the last movement of the concerto for the violin, but the nobly inspired symphonist of the "Pathétique," "Roméo et Juliet," "Francesca da Rimini," and the other magnificent orchestral works.

The great Rimsky-Korsakoff, known to Americans through the fine readings of his works by Wassili Safonoff, was also a song writer of note. The dainty "Little Snowflakes' Arietta," a "Hebrew Love-Song," replete with what the Germans call *Stimmung*, "On the Georgian Hills," the "Song of the Shepherd Lehl," "A Southern Night," a gorgeous piece of song, tinged with the Oriental, over a harp-like accompaniment and a charming "Sylvan Roundelay," from one of the master's fairy operas.

One of the most gifted of the younger Russians who died all too young is Arensky, of whose songs Mr. Schindler has selected one, "The Little Fish's Song." Perfect in its every measure, this song must

win its way into the hearts of all who hear it; the accompaniment is an inspiration in itself and the harmonic coloring is delicate, but telling in effect. Glazounow's "The Nereid," with its ethereal arpeggios is a delightful conceit and has in it those qualities that make a true art-song.

The contemporary Rachmaninoff, shown here through his piano music, has five songs at the close of the volume. "Beneath my Window," "Lilacs" and "How Sweet the place," are for the *salon*, while "Morning" and the masterful setting of Tolstoy's "O thou billowy Harvest Field" are inspired works for the concert room. The latter is wonderfully expressive and has big moments reaching out into the very soul of things with its rugged harmonies and typically Russian cadences.

Excellent English translations have been provided by Henry G. Chapman, Mr. Schindler and others, so that those individuals, who demand singing in the vernacular may have no disappointment. The volume is beautifully bound in blue cloth, edged and lettered in gold; the engraving, printing and entire makeup is of the highest order possible and quite in keeping with the general excellence of the publications of the Schirmer press.

A. WALTER KRAMER.

## Length of National Anthems

[From the London Chronicle.]

Both the Chinese and Japanese national anthems have the merit of brevity. The length of most national anthems is in inverse ratio to the size of their proprietary countries. The Belgian "Brabançonne" is much longer than the "Marseillaise" and "God Save the King." While there are only sixteen bars in the Russian anthem and twenty-eight in "Hail, Columbia," the Siamese require seventy-six bars to proclaim their loyalty, and the record for the length is held by the San Marino anthem, which has ninety-seven, or more than four times as many bars as there are square miles in the republic.

Raymond Roze, who is one of Oscar Hammerstein's conductors at the London Opera House, is a son of the once celebrated prima donna, Marie Roze.

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Edna de Lima Scores Immediate Success as "Siebel" in "Faust"—  
Weingartner's Movements—A New Musical Instrument—Poetic  
Operatic Novelty

Bureau of Musical America,  
Ploosgasse 6 (IV), Vienna, Austria,  
November 9, 1911.

LAST week Felix von Weingartner, former director of the Hofoper, returned to Vienna and was greeted with lively applause when he appeared for the first rehearsal with the Philharmonic orchestra for the succeeding Sunday's concert. In response the popular conductor remarked with a smile how glad he was to be again at the head of this famous company of musicians. In regard to his plans Herr Weingartner said that, after the two Philharmonic concerts under his direction in this city, he will leave for a tour in Russia and Denmark, returning to Vienna for the January Philharmonic, after which he will sail for America, being engaged to conduct two concerts and three operas in Boston in February next. In two of these operas, "Aida" and "Faust," Lucille Marcel, late of the Vienna Hofoper, will sing the principal female parts, and in the third, "Tristan und Isolde," Edward Lankow, also late of the Hofoper, will appear as King Mark. At present Herr Weingartner is closely occupied with a thorough revision, text and music, of Weber's "Oberon," which will have its first production at Hamburg under his lead.

For last Sunday's Philharmonic, Mahler's Fifth and the "Jupiter" Symphony by Mozart were wonderfully played in this orchestra's inimitable style. The first of the popular forenoon symphony concerts of the Tonkünstler Orchestra, under Oscar Nedbal took place also last Sunday, beginning with the beautiful and triumphant strains of Beethoven's C minor Symphony, and continuing with a Tchaikovsky's concerto, splendidly if somewhat coldly rendered by the pianist, Bernhard Philipsen, and Erich Korngold's Serenade and entrance act from the "Schneemann" played with warmth by Concertmaster Rudolf Malcher.

The renovated "Ehrbar Saal" was inaugurated November 2, by an unusually fine concert by a small company of select artists, Leopold Godowsky, at the piano, and the famous Arnold Rosé Quartet. The Beethoven Kreutzer Sonata was rendered in true master manner by Godowsky and Rosé, and the Brahms and Dvorak quintet, (F minor and A major, respectively,) by all of the artists in a faultless ensemble of rare tonal quality and beauty.

A unique concert was that last week at the small Musikvereins hall, in which the chief performer was a new musical instrument called "Meisterharmonium" (master melodeon) built by Schiedmayer, the instrument-maker of Stuttgart in Germany. In outward appearance it does not vary much from other melodeons. It has two manuals, a not inordinate number of registers, and two or three simple slides which

are manipulated unobtrusively by the performer, but the effects produced are truly surprising. Paul Schmidt, a practiced organist, displayed the possibilities of the new instrument, causing it to act as organ, small and large orchestra, containing all instru-



Edna de Lima, the New American Soprano of the Imperial Opera of Vienna, as "Siebel" in "Faust"

ments even to harp and triangle, and as accompanist to violin, vocal, and choral productions by noted local artists. The applause was enthusiastic after each number.

The new American lyric soprano at the Hofoper, Edna de Lima, made her debut as Siebel in "Faust" last Saturday evening and scored an immediate success, receiving a spontaneous round of applause after her delightful rendering of the "Flower Song." Her clear, high voice has been excellently trained, and she has mastered the difficult German idiom in the remarkably short time of her engagement here so well as to give each note its distinct and proper enunciation. She was heartily congratulated behind the scenes, and most favorably commented on by the local press. She will soon be heard in longer parts.

Director Gregor has accepted Siegfried Wagner's "Banadietrich" for production at the Hofoper and has settled the casting of the various parts with the composer who came to Vienna for the purpose. Furthermore, Hugo Wolf's "Corregidor" will be re-instated in the repertoire.

Director Rainer Simons, of the Volksoper, has succeeded in securing Battistini for four guest performances on the 17th, 20th, 22d and 24th of November.

An interesting novelty was brought out at the Volksoper on the 1st, "Der Bucklige Geiger" (The Hunchback Fiddler,) a pantomime for which both music and action were composed by Robert Konta, a gifted local artist with a decided talent for theatrical effects. The deformed fiddler, in love with Else, makes her a fiery declaration of love on the eve of her marriage to Randolt. From him the unlucky fiddler receives a sound thrashing, whereupon he takes refuge on the brink of a fountain

where he falls asleep in the moonlight and dreams that a water sprite has charmed his hump away, that he is now a likely chap and has won Else to wife. But, alas! Else loves not music, and in a fit of rage demolishes his beloved fiddle. He implores the sprite to make it whole again, to which the water goblin agrees, but only at the price of restoring the hump as well. Joyfully the fiddler agrees to the bargain, at which moment he awakens, but also to the fact that a girl would be mad indeed to prefer a hunchback fiddler to a straight, handsome peasant lad, which salutary reflection makes him ready to cheerfully congratulate the now married couple and even to play merrily at the wedding feast. These events are accompanied by melodious and appropriate music. A lively country dance in the first act, and the sweet dreamy melody carried by the strings, which lulls the fiddler into sleep, are worthy of note, and most particularly so a lovely violin solo. A pretty minuet danced by children, and a spirited waltz of frequent recurrence are further attractive numbers. The work was prettily staged and well received.

ADDIE FUNK.

#### Arthur Shattuck's Engagements with Orchestra

Arthur Shattuck, the pianist, who is to be soloist with the New York Symphony Orchestra December 10, will appear also with this organization at Oberlin, O., and at Detroit, Mich., in February. Mr. Shattuck has been engaged by the Theodore Thomas Orchestra for two appearances in Chicago and one in Milwaukee, by the Minneapolis Symphony Orchestra for one appearance in Minneapolis and one in Neenah, Wis., his native town, and by the St. Louis Symphony Orchestra for two appearances in St. Louis. The first concerto of Rachmaninoff, which Mr. Shattuck will play on December 10, is still in manuscript form. The composer never permitted its publication owing to the fact that he desired to make some changes in the orchestration. Because it has never been published it has been performed in America but once, and that ten years ago by Carlo Buonamici with the Boston Symphony Orchestra.

#### New York to Hear Zimbalist Again

Efrem Zimbalist, the violinist, is to make still another appearance in New York on the afternoon of December 14, when he will be heard with the Russian Symphony Orchestra, Modest Altschuler conducting. Alice Preston, soprano, will also be heard in several numbers.

## MUSIC AND SPEECH FOR CHICAGO CLUB

Director Stock, Dean Lutkin, Harrison Wild and Others Talk at  
Open Meeting

CHICAGO, Nov. 25.—Chicago has reason for peculiar pride in the Amateur Musical Club, an organization that has long stood for the highest ideals of music in all departments.

The first open meeting last Monday afternoon in the Fine Arts Building had an exceptionally musical value in the appearance of Edna Gunnar Peterson, who played selections of Sibelius and Debussy with decisive technic, poetic taste and real musical value. Mrs. Sidenius-Zendt sang with some novel Swedish songs and Edith Monica Graham-Stults advanced a dramatic aria from "Louise," and Mrs. Hanna Butler, a true coloratura, gave the tricky and dazzling vocal waltz from "Traviata" delightfully.

Mere man also had a hearing in this sacred circle of the elect, Director Frederick Stock, telling the plans of the Thomas Orchestra for the season; Dean Peter Lutkin, of the Northwestern University, enlightening as to music on the North Shore, while Harrison Wild made some modest announcements concerning the big work of the Apollo Club this Winter. Sir Arthur Bissel made his debut as the Chauncey Depew of the Musical Art Society; D. A. Clippinger enlightened as to that admirable singing body, the Madrigal Club.

Last, but not least, in this brave category came Karlton Hackett, who spoke for Andreas Dippel, the director of the Chicago Grand Opera Company, concerning the aims of that great organization. He brought glad tidings in several well-turned paragraphs, carefully eliminating Puccini from the program, and remarking only the wealth of novelty that the public is to receive from other modern and novel sources during the coming season.

The third and crowning detail of the day was a reception given to Fannie Bloomfield Zeisler, Chicago's most distinguished pianist, who next week sails for Europe to resume the laurels that have always awaited her in the musical centers of the old world.

C. E. N.

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## VOCAL TRAINER AND VOCAL COACH

A Distinction with a Difference—Teachers of Singing and Coaches Are Numerous, but Successful "Voice Trainers" Are Few and Far Between

By W. WARREN SHAW

THE student body of would-be professional singers on the one hand and on the other, would-be acceptable amateur singers who wish to learn to sing just to amuse themselves and their friends is represented by an army of many, many thousands of more or less talented and ambitious young and middle-aged men and women.

A brief contemplation of the vocal situation as shown by the condition and history of representatives of these two classes is interesting and instructive. It offers food for serious reflection regarding the efficacy of our present systems or methods of training the singing voice.

It has been the experience of a large number of vocal aspirants who have finally attained a modicum of success to have had their voices seriously injured by supposedly good teachers of voice culture during the period of their preliminary study. The progress of others has been retarded for years when it would seem that their diligence in study should have been rewarded by much more pronounced improvement.

Some of these, aware of their vocal shortcomings and defects, seek and find the true highway—acquire or recover their vocal equilibrium and go higher—but most of them do not. Instead, they go from bad to worse as the years go by, and finally, becoming discouraged and disheartened, abandon their hopes and aspirations along these lines.

Others—and these represent a much larger class—being duly guided or allowed to fall into the highways and byways of vocal distress, give up the ghost and fall by the wayside without having tasted the joys of even moderate success. Among these may be numbered the self-appointed and temporarily ambitious candidates, lacking in the requisite amount of inherent musical talent, voice, or steadfastness of purpose—these latter the weaklings without the courage, stamina, and ability to meet and conquer the difficulties that beset the path of all aspirants for vocal honors. Incidentally we may say that these are the people who would be comparative failures in any walk of life and so in these cases it is not hard to fix the blame.

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Then we have the class of singers who almost reach the heights, mediocre singers (also a very large class) whose growth has been stunted by involuntary inflation of the cranium sometimes caused by the insidious poison of flattery administered by admiring acquaintances or an over-indulgent press. But by far the largest number of mediocre singers fail to reach the heights from lack of musicianly instincts and general educational development or from prohibitive technical faults.

To become a singing artist of first rank requires general culture as well as broad musical education, and finally—*sine qua non*—a well-regulated scale of the voice.

Of great advantage to the student is the knowledge of the piano, harmony and sight singing, but in the preparatory work the training of the voice should precede attempts at interpretation and a wise selection of the first teacher of voice culture is of paramount importance. Method is the orderly means of acquiring, and, strictly speaking, no cut-and-dried method is good for any singer. It all depends upon the mental, physical and vocal condition of each individual student, and conditions must be dealt with as they are found. There may be an infinite number of good methods, but they must all come under the law of natural development. Nature is kind, but she is just, and the laws of nature are immutable. To defy or infringe upon these laws through ignorance is to court certain disaster.

A general misunderstanding of the meaning of method seems to exist among a certain class of students and, apropos, it is well to understand that the compilation of exercises, graded or otherwise, does not constitute a method of singing. A book of graded exercises by A, B or C has nothing more than its musical value and its value in compilation as containing exercises which may be used to advantage; but it must be borne in mind that it would be quite possible to sing all of the exercises with an incorrect vocal adjustment.

Folly of Follies!

Once a pupil presented herself at my studio and wanted to have her voice tried. After hearing her sing and realizing that she had musical talent and a good voice I gave her my opinion as to her voice and prospects. She wanted to know what method I taught, and if I taught the method, mentioning that her parents were anxious that she should study that method because a certain celebrated artist had used it. Folly of follies! And yet this is representative of a fallacious idea shared by a large contingent.

The systems of musical development as shown in our best schools and conservatories are well regulated, but our vocal systems are in a sadly chaotic state. There is no unanimity of opinion about breathing and other important details in the training of the singing voice, but as a rule the results of the various "methods" do not warrant any serious consideration of many of the opinions advanced on these important points. By their fruits ye shall know them. Consistent gains depend primarily upon sound fundamental groundwork, the truth, and principally on account of the physical conditions of the human voice, the beauty and strength of which depend upon coordination, mental and physical, it becomes a deep and intricate proposition to

develop the perfect scale and make each note the servant of the will.

How important the necessity for thorough preparation, the acquiring of the knowledge of fundamental truths on the part of vocal teachers is evidenced by the wrecks that strew the vocal shores; victims of vocal haberdashers, teachers of singing who are absolutely incompetent to train voices but who profess to be teachers of voice culture.

Teachers of singing, coaches, who understand how things ought to be, who understand musical values, phrasing, expression, all coming under the head of interpretation, unless otherwise prepared, should stand squarely in their legitimate field. This class of teachers is made up largely of organists, pianists and accompanists, who are not and never have been singers. Such teachers may occupy an important field as coaches, but it is highly improbable that any but one who has personal experience will ever be able to conduct all voices under their care along the line of consistent vocal improvement.

Public Singers as Teachers

On the other hand, not all who have had experience as public singers, however successful they may have been as such, may be entrusted with the development of young voices or the correcting of serious vocal defects in singers with any surety of success. Naturally imitation of mode is an important factor and the teacher who can illustrate has an immense asset in facilitating the work of development. But it is rather doubtful if one who has never experienced a well regulated scale in his or her own voice can produce the best results in others.

To train the voice correctly requires, on the part of the teacher the knowledge of the laws of physical development and of psychological as well as physiological influences pertaining to artistic musical expression. The teacher of voice culture should have experienced the phenomenon of a well-regulated scale of his or her voice. It requires knowledge of functional processes of the human system pertaining to tone emission, and, above all, an ear trained to the effects of interfering muscles combined with resourcefulness and knowledge of how to correct the evil, an appreciation of the embryo correct tone before its development. To train the voice correctly one must know the effect of vocal equilibrium at any pitch or power so as to

be able to distinguish between forcefulness and undue force—always attended by injurious results, destroying the velvet as well as the true resonance of the voice. The teacher of voice culture must further understand the evil of undue relaxation as well as of muscular rigidity during phonation and understand how to train the vocal mechanism to a condition of flexible firmness and elasticity. This means beauty, power of full development and long life to the voice.

Any good system inculcates in the student the necessity of idealization of effect followed by the appreciation of effect produced combined with a definite knowledge and control of the cause.

All methods which accomplish these things are good. Finally I would suggest to all prospective students of the voice that a good way to find out about methods and systems is personally to visit the studios of teachers under consideration and to listen to some of the lessons. Genuine teachers of the voice will not shrink from such investigations, and all prospective students should be accorded this privilege. Successful singers are frequently the product of a number of teachers and more often than otherwise the last is the one who receives the teacher's share of the credit—justly or unjustly.

### Macmillen to Play New Work by Chicago Composer

CHICAGO, Nov. 27.—The latest work of the Chicago musician, Maurice Goldblatt, who has won considerable distinction through his compositions for violin, "Melody in 7/4," is dedicated to the American violinist, Francis Macmillen, and will be played by that artist on his European tour. Mr. Macmillen writes that he will use five of the Goldblatt compositions on his foreign tour. C. E. N.

### To Establish a "Chopin Bed"

Chopin died at the early age of thirty-nine of consumption. In view of this fact there is some appropriateness, suggests the New York *Evening Post*, in a movement started in London to commemorate the great composer in a novel way. It is intended to endow a bed in some sanatorium or convalescent home for pulmonary complaints, to be called "The Chopin Bed," and to be kept solely for professional pianists who may need help of the kind.

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PORTLAND, ORE., Nov. 18.—The first concert by the recently organized Portland Symphony Orchestra, given at the Heilig Theater on November 12, proved a gratifying success to those who have labored so long to give this city this much-needed organization. A large audience greeted the excellent body of musicians. The program was varied and splendidly played and each number was enthusiastically applauded.

M. Christensen proved an able conductor, wielding the baton in a dignified and impressive manner. Now that the orchestra has had an auspicious start it will undoubtedly receive the aid it deserves and become a permanent organization.

On Wednesday evening, November 15, Francis Richter, the blind pianist, opened his season with a recital at Masonic Temple. Mr. Richter has hosts of friends in the city and his recital was in every way a great success. His mastery of the piano is conceded by all and the program given was exceptionally good. He was assisted by Mme. Svec-Boysenova, soprano, who, although a stranger to Portland, won instant recognition for her excellent singing.

H. C.

### APPLAUD CHRISTINE MILLER

Contralto's Syracuse Hearers Well  
Pleased with Her Recital

SYRACUSE, N. Y., Nov. 24.—The recital of Christine Miller, contralto, of Pittsburgh, given last week at the Onondaga Hotel under the auspices of the Syracuse Arts Club, was most successful. A large audience thoroughly enjoyed her program, which consisted chiefly of German and English songs. A particular feature of the artist's work was her good enunciation. She responded to several encores.

The last of the series of Mme. Szumowska's lecture recitals was perhaps the most interesting of the three. She was most enthusiastically received, especially after her superb playing of the Chopin Ballade in G Minor and Polonaise in A Flat Major. Her program consisted entirely of works by Chopin.

The Liederkrantz Choral Society of Syracuse gave its annual concert Wednesday evening. Caroline Mihr-lardy, dramatic soprano, of New York, and Leo Schulz, cellist, were the soloists.

L. V. K.

## Works of American Composers Reveal Relation of Ragtime to Art-Song

By ARTHUR L. JUDSON

MY friend, Dr. Henry G. Hanchett, physician, author, theorist, pianist, lecturer, a man of encyclopedic knowledge and the possessor of that rarest virtue, common-sense, once said to me: "I sometimes marvel at the inspiration shown in cheap popular songs and in trashy modern hymns. They may lack workmanship, but there is melodic invention enough in one such song to last a real musician throughout an entire symphony."

In these few words he touched on a much-mooted question. We have composers like Schubert, who have an apparently inexhaustible fund of melodic inspiration, but who are weak in formal structure, and musicians like Brahms, whose works are perfect in form, but contain either borrowed melodies or original ideas which are unmelodic, unmusical, lacking in inspiration. It is the old question of tune or form.

A melody cannot be constructed by hard labor. True, a composer may get the gist of a melodic phrase and develop it, refine it, until it presents his idea in final and perfect form, but he cannot sit down with a blank mind and construct from the notes that form the scale an inspired melody. There is more than musicianship in the conception of a tune—there is inspiration.

After the composer has been inspired with a melody his musicianship enables him to construct an art form, perfect or imperfect, according to his talents. Structure in music can be studied and analyzed; melody cannot. We may examine a melody and point out its salient features to the student, but we cannot inspire him to compose melodies. Formally, we can teach the student how to obtain certain effects of proportion, of perspective, of development.

### Cannot Define Melody

Frankly, I do not know what a melody is, neither can I define inspiration. It is easy enough to say that a melody is a tune or a succession of notes arranged in an orderly succession, or to limit the word even more precisely, but when we get through we are no nearer a definition than before. Inspiration is closely akin to genius; we know that it exists and we recognize its manifestations, but we cannot define it.

It is, therefore, dangerous to discuss a question which closely concerns both art and inspiration, for the line where one ends and the other begins is very faintly marked.

Some time ago the house of G. Schirmer presented in Berlin a concert of American songs. They were well received, but failed to make the impression which their merit warranted. They were applauded enthusiastically, yet the impression on the German audience was not profound. Melodic inspiration was not denied (though one critic found that every melody had a larmoyant tinge), but there was some question as to the musicianship of the songs and their ultimate musical value.

Rag-time and the Art-song! Strange bedfellows, but the two extremes are really related. In America music has developed in a free and untrammelled way, each composer writing as he felt and with no previous artistic epoch to guide him. The great European schools undoubtedly had their influence, but, after all, the American environment, the life in a new world, had the great influences coloring the composer's products.

They say that there is no American school of composition. This is manifestly untrue. This Berlin audience immediately recognized that these songs were different, that they all had certain racial characteristics, and if that does not indicate an American schools, what does?

### New Form Evolving Gradually

The trouble is that we, in this country, have been looking for some tremendously new and strange form to arise suddenly. We have not been content to observe a gradually evolving form. Possibly we have not had the ability to perceive this gradual evolution. At any rate, the American composer has caught in his songs the buoyant spirit of the popular song and has employed a melodic inspiration typical of this country and its life.

The German, however, does not write songs; he writes in an art form which takes precedence even of inspiration. Just like the mastersingers of olden times, whose songs were so hedged in by rules that inspiration was stifled, so the modern German song composers are becoming musical Beckmessers. A composer mirrors his environment and taste of his audience, and German song writers compose in a stilted form, not because inspiration dictates, but because audiences demand.

This, then, is the reason why American songs failed to impress deeply a Berlin audience. Here was melodic invention, sometimes inspiration, freely working out its course in the song, the whole tinged by a characteristic Americanism. There was the German audience with its preconceived idea of the art song, of Franz, of Brahms, of Schubert, and, to its amazement, the style set by their idols was not followed. What were these Americans that they should venture to be different! There may be good-will on both sides, but with conceptions so far apart it is impossible that the German should appreciate the American song, and neither is it possible that the American will grow nearer to a form typically foreign, which stifles his freedom. Perhaps the American composer has not arrived yet, but he is getting nearer to the goal which he has set for himself.

Wolf-Ferrari's "The Madonna's Jewels," is to be sung at La Scala, Milan, during the Winter.

## MRS. HUNT'S ART WINS CRITICAL BOSTONIANS

Contralto's Powers of Voice and Interpretation Revealed in Program of Extensive Compass

BOSTON, Nov. 27.—Mrs. Helen Allen Hunt, contralto, gave her annual recital in Steinert Hall last Tuesday evening with Isidore Luckstone, accompanist. The program follows:

"La Violette," Scarlatti; "Im Treibhaus," Wagner; "Ich hab ein kleines Lied erdacht" (Bodien), Bunting; "Heimkehr" (A. F. Schack), Strauss; "Das Mädchen spricht," Brahms; "Der Abendstern" (MS.), Rosenstern; "Post im Walde" (O. F. Gruppe), and "Liebesfeier," Weingartner; "Le Vieux St. Jean" (Bouvier), Wachs; "Il Etait un p'tit Oiseau" (Mancel), Grovlez; "Le Soir," Thomas; "Le Miroir" (Harancourt), Ferrari; "Vieille Chanson Espagnole" (Houssaye), Aubert; "La Belle Melotte," Old Colonial French, arranged by Luckstone; "Le Printemps" (Banville), Hahn; "O Thou Billowy Harvest Field," Rachmaninoff; "Good-night," Rubinstein; "Come Home, Beloved," Luckstone; "Two Mother Goose Melodies," Coolidge; "I Plucked a Quill from Cupid's Wing," Hadley; "The Birth of Morn," Leoni.

There was a large audience, which thoroughly enjoyed the varied and exacting program, and warm applause resulted in



Helen Allen Hunt

the repetition of several numbers, particularly those in the French group.

Mrs. Hunt's art wearies neither the performer nor the listener. It is the outpouring of song by one singing for the very love of singing. The voice has a smoothness and beauty of quality, which are ever apparent, whether in passages calling for soft, delicate treatment or in those requiring strength and dramatic interpretation.

Mrs. Hunt's enunciation is characterized by remarkable distinctness in the French and German, as in the English. It would be unfair to say that she does not excel in the interpretation of German songs, and yet those in French on her program made a strong appeal to her audience. In these she has a distinctive style and finish, which leaves nothing to be desired. She has gained greatly in interpretative powers in the last few years, and her recitals have come to be anticipated as important events of the musical seasons.

The accompaniments of Mr. Luckstone were a delight.

D. L. L.

Max Reger's Violin Sonata, op. 122, recently had its premiere in Duisburg.

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**SECRET OF SUCCESS AS CONDUCTOR**

**Arthur Nikisch Tells How to Reconcile the Various Points of View of Orchestra Members—How the Instrument Affects the Performer—End of Munich's Liszt Festival—Success of Two American Singers**

Bureau of Musical America,  
Deutsches Bank, Munich, Germany.  
November 15, 1911.

FOR three weeks now, the name of Liszt has figured on every program, even including the Opera, where his oratorio, "Die Heilige Elizabeth," was produced in elaborate style. Now many of us have a sigh of relief that these festival performances are at an end. I must qualify this statement, for there certainly exists a minority whose faith in Liszt's greatness as a composer is unshaken. But most of us feel that a little of him goes a great way. An ardent, but rather discriminating Lisztianer, wrote the other day that, while undoubtedly all of his compositions should be given from time to time, frequent intervals should elapse between the performances, so that the people might be educated into a proper understanding of his genius. Imagine anyone saying this of Mozart, Beethoven, Schubert, Wagner or Chopin!

The stage representation of "St. Elizabeth" lacked impressiveness, for there was very little suggestion of religious atmosphere, and the scenery was effective only from a theatrical point of view. A commendable feature was the impersonation of the title part by Maud Fay. Her singing was marked by great fervor, and her acting showed more spontaneity and more depth than is usual with her. Our young countrywoman has of late made great progress. During the Caruso engagement her *Aida* was in every way worthy of the illustrious star, and more recently she sang *Eva* admirably. Her middle and lower tones still need more resonance. With this defect overcome, she will be measurably nearer to the realization of what is no doubt her ambition—as it is that of almost every other European singer—an engagement in New York or Chicago.

From a number of people present at the recent Liszt Festival in Heidelberg come very good accounts of the singing of Theodore Harrison, a young American baritone, highly regarded in this as well as other German cities. At the last popular symphony concert of the Koncertverein, Mr. Harrison sang Gustav Mahler's "Totenkinder" lieder. An engagement at another concert prevented me from hearing him, but an exacting local critic wrote that "if anything could make Mahler's commonplace songs at all interesting, it would be Mr. Harrison's singing."

In the October *Velhagen und Klasing*, Wilhelm Kleefeld had an article on "The Power of the Conductor," in the course of which he quotes Arthur Nikisch as saying: "As every artist represents an individuality, how is one to reconcile the various points of view of the artists, often conflicting with that of the conductor, in the course of the rehearsal? To accomplish that is the real secret of the conductor's success. Here innumerable factors must work together: Magnetism, power of suggestion, experience of life, the way one comes into contact with the performers, powers of persuasion and even humor. One must understand the members of the orchestra. Difficult as this task may appear, the experienced conductor has his sure way of accomplishing it. Each instrumental group must be handled differently. But it is not at all necessary to know the artists person-

ally. As the calling makes the man, so the instrument played upon makes the musician. The most sensitive and 'touchy,' for example, are the oboists and the fagottists, and that is easily explained. These gentlemen have to blow upon a thin pipe with the chest pumped full of air, and then they slowly and carefully give out the breath. That causes a rush of blood to the brain and produces nervousness. Therefore they must be fondled, so to speak. With the gentlemen who play the basses and the big wind instruments it is quite a different matter. From their instruments they derive healthy strength, peacefulness, *gemüthlichkeit*. They can stand a good deal from the conductor. Now the clarinet player inclines to sentimentality, and must be spoken to in a gentle way, or, so as not to disturb his mental equilibrium, humorously. If one has a capacity for researches of that sort, one recognizes that the character of the individual musician may be traced back to mechanical causes, whose effects are so uniform and inevitable that one seldom makes a mistake in handling the artists. The conductor must, in a way, have an entire orchestra on the tip of his tongue, play to each artist a different instrument—and then his purpose is attained. His tactics succeed perfectly when every artist is made to believe that the latter's original ideas are adhered to, whereas, in fact, he is in full accord with the interpretation of the conductor."

Apropos of conductors: One of the greatest of the *bâton* prima-donnas, Ernst von Schuch, came up from Dresden the other night to conduct the Royal Orchestra's second concert. Händel's *Concerto Grosso* for Strings, Haydn's *G Major Symphony* (No. 13), Weber's "Oberon" Overture and Strauss's "Tod und Verklärung" constituted the program, which in selection, arrangement and length may be commended as a model of its kind. The strenuous musical life seems to agree with Herr von Schuch, for since I had last seen him, which was in New York some ten years ago, he does not appear to have aged at all. To write of his work without rhapsodizing is impossible. With by no means the best material—the strings excepted—he accomplished marvels in the way of vivid contrasts, dynamic shading and thrilling climaxes. Think of a critical modern audience applauding the "Oberon" Overture so wildly that it had to be repeated!

It takes a good deal nowadays to surprise an old campaigner like the present writer, but Leo Slezak did that pretty thoroughly a few nights ago in a song recital which brought to the Odéon a tremendous crowd. *Lieder* singing more polished, more finished or more deeply poetic I have not heard in many a day. Mr. Slezak's selections ranged from Schubert to Strauss, and included the *racconto* from "Bohème" and "Cielo e mar" from "La Gioconda." His voice never sounded more lovely, and the manner in which it was used disclosed a rare mastery of the art of *bel canto*. His enunciation also was remarkable for its purity and its elegance. In the Puccini aria, for example, the German words were delivered with such fluency that one was almost reconciled to hearing them substituted for the original. JACQUES MAYER.

**Arthur Van Eweyk and Ernesto Consolo Win Chicago Approval**

CHICAGO, Nov. 23.—The first meeting of the Germanistic Society this season was held at Fullerton Hall in the Art Institute Tuesday evening, Arthur Van Eweyk, a Milwaukee baritone, giving a remarkable interpretation of German *lieder*, disclosing a powerful and resonant voice of fine lyrical value. His enunciation and interpretation were a joy. His Schumann songs were beautifully done. The other artist of the evening was Ernesto Consolo, pianist, whose appearance with the National Quartet Sunday indicated that none of his excellences were lessened during his absence from America. Finish, warmth and sincerity characterize his scholarly work. His reading of the Chopin F Minor Fantasy, which has been much heard this year, was

beautiful in tone, and the player opened interesting new vistas of the work by his performance. He also gave the appropriate weight and dignity to the Beethoven sonata, op. 81. Particularly pleasing were two Scarlatti pieces, a "Pastorale" and Giga in D major, while the Valse-Caprice of Strauss-Tausig was clear, clean and sparkling in its rhythm in contrast to the merely superficial treatment it usually gets. C. E. N.

**De Pachmann Starts on His Transcontinental Tour**

Following Vladimir de Pachmann's appearance in the Metropolitan Opera House Sunday evening, November 26, the famous pianist left New York on his long tour, which will extend to the Pacific Coast. On New Year's Day de Pachmann will open his coast tour in Vancouver, B. C.

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## A FINE POINT IN MANAGERIAL ETHICS

**Conflict of Van Hoose's Engagements Raises It—Cleveland's Opera Season**

CLEVELAND, Nov. 25.—Ellison Van Hoose really seems to be getting too popular. In the number and variety of his engagements for the coming season there is a veritable *embarras de richesse*, and this has brought about puzzling complications.

First there is Van Hoose's position in the Chicago Opera Company, for which he sings the principal tenor part in "Il Trovatore" and other operas, and next his appearance as "guest" by courtesy of Mr. Dippel with the Savage Opera Company in the part of *Dick Johnson* in the English production of "The Girl of the Golden West," and besides these two important connections Mr. Van Hoose has many concert engagements, especially in the Middle West.

Now Tennessee is the native State of Mr. Van Hoose, and since his return from his three years' residence in Europe there have been bookings made for him by Haensel & Jones in several cities of that State. Of course, there is always a pledge given in any concert engagement that the artist shall not appear at any performance prior to the date secured, but to the great surprise of Mr. Van Hoose he was informed during his visit to Cleveland that, owing to the advertised production of "The Girl" in the Southern cities later in the season, the concert engagements must be cancelled. This raises a fine point certainly in the ethics of concert management; at any rate, it was too fine for Van Hoose to settle, so he telegraphed, "I do not make my engagements, this is too much for me; the managers, the opera company, and the Nashville Star Course will have to settle it between them."

On general principles, one wonders just where the rights of managers of concerts and of artists who sing in concerts come in, in such a case, for there should certainly be justice done to both sides.

Cleveland has had an extremely busy music week, for three performances of opera were given by the Chicago company—"Thais," with Mary Garden and Dufranne; "Lucia," with Tetrassini and Amedeo Bassi, and a double bill containing "The Secret of Suzanne," and "Hänsel and Gretel." Besides, there was the opening concert of the Rubinstein Club with Ellison Van Hoose, and the Fortnightly Club Concert with Fred Demuth, violinist,

and his sister, Mrs. Lotte Demuth Williams, at the piano.

Mr. Demuth has been for three years in the Theodore Thomas Orchestra, and returns to his native State intending to make his home, and to teach in Cleveland. Both of these artists were trained at Oberlin, that cradle of noble musical endeavor,



Left to Right: Ellison Van Hoose, Tenor; Mrs. Van Hoose and Henri Scott, Basso—Snapshot on Steamship "President Lincoln"

under their father, Professor J. Arthur Demuth, and Mrs. Williams is as gifted a violinist as her brother, though with this talent she also possesses sufficient ability at the piano to give a most adequate performance of the great Brahms A Minor Sonata for violin and piano, which formed part of the program on Friday. The playing of both was marked by fine feeling and broad intelligence.

Lila Robeson, who is a member of the Fortnightly Club, sang the florid aria from Meyerbeer's "Le Prophète," "Ah, mon fils," "L'Heure de Pourpre," by Augusta Holmes, and "Jugendlust," by Van der Stucken. Her big luscious voice completely filled the auditorium.

ALICE BRADLEY.

### Richmond Concert of Mme. Rider-Kelsey and Claude Cunningham

RICHMOND, VA., Nov. 25.—At the third concert of Mr. Radcliffe's popular-priced series, which was given here recently, a triumph was scored by Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone. So well known and so widely loved is the art of Mme. Rider-Kelsey that extended comment on its beauties is scarcely necessary. She was in her best form at this concert and it would be difficult to say in which song her audience found most pleasure. After Downing's "June" the applause was so insistent that the singer added dell'Acqua's "Chanson Provencale." Mr. Cunningham's voice was rich and round as usual and his legato was of exquisite smoothness. His enunciation was beyond criticism. Few baritones could have sung Wood's "Dream Boat" as beautifully as he did.

## STRANSKY GIVES MAHLER MEMORIAL

**Funeral March from Predecessor's Fifth Symphony Reverently Performed**

The concert of the Philharmonic Society of New York, Josef Stransky conductor, at Carnegie Hall on Thursday evening, November 23, was in memory of Gustav Mahler. The program was as follows:

Mahler, Funeral March, first movement, Symphony No. 5; Wagner, Good Friday Spell, "Parsifal"; Prelude and Gloria, "Parsifal"; Beethoven, Symphony No. 3, "Eroica," op. 55.

The natural and appropriate opening for such a concert, in view of its object, was to be found in the Funeral March from the Fifth Symphony of the late leader of the orchestra, which was played by Conductor Stransky and his men in a reverential spirit.

Mr. Stransky has his own ideas as to the tempos of the "Parsifal" excerpts. New York has probably never heard as rapid a tempo given these works as that which he gave them on Thursday evening. The result was somewhat destructive to the spirituality which lurks like a spell in these particular sections of the "Parsifal" music.

The general rapidity of tempo led to a rendering of the motive of "rêve" that robbed it of its sense of certainty and sureness. The interpretation of this motive lacked the breadth and impressiveness which has always been associated with it. In regard to general contour, however, the works were well rendered, and the tone quality of the orchestra was excellent.

Mr. Stransky was not convincing in his performance of the first movement of the "Eroica" of Beethoven. Whether or not it was due to change of heart, or of mind, between the Wagner and the Beethoven numbers, concerning tempos, Mr. Stransky started the symphony at a pace too slow to admit of realizing in full some of the most important elements of the movement. The overpoweringly heroic and tragic moment of the movement lacked conviction. The notes were played, but the great soul of Beethoven was not there. The remaining movements were much more satisfactory. The audience was large and gave the conductor a good measure of applause.

A. F.

### Stransky Satisfying in "Pathetic" Symphony

Tschaikowsky's "Pathetic" symphony is one of the tests through which every conductor desirous of winning esteem in New York finds himself sooner or later obliged to pass. It will be remembered that the late Gustav Mahler never succeeded in adding to his artistic stature by his interpretation of the sublime work, and disappointment was consequently rife. At last Sunday afternoon's concert of the Philharmonic, Mr. Stransky gave the first hearing of his version of the symphony and created an impression that was, on the whole, highly satisfying. With the marvels accomplished by Safonoff still vivid memories, it is impossible to credit Mr. Stransky with a reading that transported his hearers to heights quite as lofty. But the audience adjudged it good enough to applaud him with genuine delight after every movement, especially after the third when the applause was so prolonged that the conductor made his men rise to share in the ovation.

Mr. Stransky's presentation of the first movement was admirable in emotional appeal and realization of its dramatic im-

port. Familiar tempi were somewhat altered in spots throughout the work. The famous lyrical theme in particular was invested with an unaccustomed rubato effect. The waltz was satisfactorily graceful and delicate. The march was thrilling, even though a little more sonority would have been welcome on the great climax where the tempo should also have been quicker. The heart-rending finale went well save for the awe-inspiring gong effect, which might have been louder and should have been a stroke instead of a roll. Mr. Stransky is to be commended for his *sforzando* emphasis of the deep chords near the close.

The symphony was followed by a new symphonic poem, "Consalvo," by Nicola Laucella, second flutist of the orchestra. It is founded on a poem of Leopardi, closely akin in its basic idea to the program of Strauss's "Death and Transfiguration." Mr. Laucella's music, however, is of small consequence. The leading theme is cheaply sentimental and while the whole is fairly, if not very colorfully scored, the work is immature, deficient in inspiration, incoherent in form and tiresome despite its brevity. The audience applauded the young composer courteously.

The soloist of the afternoon was Leo Schulz, the cellist, who was heard in Saint-Saëns's A Minor Concerto. Mr. Schulz played with beautiful tone and finished artistry and was recalled many times at the close. The concert concluded with Liszt's glorious F Minor Hungarian Rhapsody, which is based on the same themes as the "Hungarian Fantasy," and which Mr. Stransky conducted in such electrifying fashion as to make one believe the gypsy blood flows in his veins.

H. F. P.

### DETROIT'S OWN QUARTET

**A Brilliant Concert, with Myrtle Elvyn a Brilliant Soloist**

DETROIT, Nov. 19.—The Detroit String Quartet opened its season last Tuesday evening and Wednesday afternoon with its first group of concerts. The personnel of the quartet remains the same as last season, with the exception of the new second violin, Georges Pierkot, of Brussels, who proved a welcome addition to the organization. The four members are all products of the Brussels school, which ensures unity in their work. Before sailing for America this Fall the quartet made several appearances in Belgium, earning most gratifying praise from the critics.

The Tuesday evening concert included the first of the three "Rasoumoffsky" Quartets of Beethoven, the Hugo Kaun Quintet, op. 39, with Myrtle Elvyn at the piano, and a group of solos by Miss Elvyn.

Miss Elvyn's playing was a delight. The Chopin Fantasia, op. 49, was given with a fine insight into its tonal possibilities and a complete mastery over its difficult technical details. The "Concert Allegro," by Scarlatti-Godowsky, a new elaboration of the well-known Sonata in A Major, did not prove as effective as plain, unadorned Scarlatti. In her last number, the Liszt "Rigoletto" paraphrase, Miss Elvyn had the opportunity of unfolding all the brilliance of the splendid technical equipment of which she is the possessor. The audience demanded an encore and, piling Pelion on Ossa, Miss Elvyn gave the Schulz-Evler-Godowsky arrangement of the "Beautiful Blue Danube." Her numbers at the Wednesday afternoon concert included the Chopin A Flat Ballade, Chopin-Liszt "Chant Polonais," Etude for the left hand alone by Blumenfeld, and "Au bord d'une Source" and Rakoczy March, by Liszt.

In the Kaun Quintet Miss Elvyn showed careful preparation of the work and proved a capable ensemble player. The quartet gave the Mozart G Major Quartet at the Wednesday afternoon concert.

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## BAUER AS BOSTON SYMPHONY SOLOIST

Plays Schumann Concerto with  
Complete Mastery—A  
Balakirew Novelty

BOSTON, Nov. 26.—Harold Bauer made his first appearance this season in Boston with the Symphony Orchestra, in Symphony Hall, on the afternoon of the 24th and the evening of the 25th. He played the Schumann Concerto. The orchestral compositions were Beethoven's Overture to "King Stephen;" César Franck's symphony in D minor, an "Overture on the Theme of a Spanish March" (first time in Boston), Balakirew. Mr. Bauer gave an admirable performance of Schumann's Concerto. What a lovely work it is, and how truly a piano concerto, as opposed to the symphonic sort of thing, with a piano obbligato and a pianist fighting the orchestra to the death! The orchestral part of the Schumann Concerto is by no means insignificant, but it merges with the piano part in a most poetic manner, and sets off the solo instrument most felicitously. The work is almost a piece of chamber music. Mr. Bauer has mastered its secrets—all of its secrets, one is fain to say—and even in the most jubilant passages he maintained a delightful impression of intimacy and of spontaneity in interpretation. So plastic was his playing that it was almost as if a composer sat himself at his favorite instrument, and improvised for the benefit of those who had ears to hear. Mr. Bauer was recalled repeatedly. His performance must rank as one of the most brilliant and successful thus far in the season.

Balakirew's overture is not for tear-parties. The program book described the "program" that the composer had in mind: The flight of the Moors from Spain; the pursuit of them by the agents of the Inquisition; the chanting of Spanish monks; the shouts of joy of the populace, watching the pyres of the auto-da-fé. If you scratch a Russian you find a Tartar. Balakirew's descriptive ideas have here furnished him a necessary outlet for the inherent savagery of his own nature. The overture, vulgar, brutal, drastic, thinspun as it was, might have been heard to advantage with some twenty more brasses, and 30 more cymbals. An audience then, to properly appreciate this barbaric music at its full value should be well immersed in rum. Then they might appreciate some of the atrocities to which they listened, and if Boston's worthy mayor should ever get an inkling of this—! The music, choking with war and rum, was played with a splendid forcefulness and lack of polish. If we are to hear music of such a type, let us find out for ourselves the worth of it.

### SONGS

By Jean Paul Kürstner  
For Low Voice: "Song of Life," "Canticle of Love," "Invocation to Eros," "That One Refrain," "Leave me not Yet, O Love," "Rose of the World," "Love, My Queen."  
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The reading of Franck's symphony was on the whole very successful. The work seems to have grown upon Mr. Fielder since he performed it last season. And who will dare to prophesy to-morrow? When this symphony was first heard under Gericke, in 1899, an audience listened in bewilderment. At these concerts in the year 1911 the audience listened absorbed in the great music, and at the end Mr. Fielder and his men acknowledged the tribute.

Efrem Zimbalist played for the second time here in recital in Jordan Hall, on the afternoon of the 20th, and repeated the rarely legitimate success which was his on the occasion of his first Boston recital and his appearance here with the Symphony Orchestra. Mr. Zimbalist's suite, a work of genuine merit, was on the program. Again Mr. Zimbalist played with masterly directness and simplicity, and again he earned the highest praise from his audience and the press.

Anton Witek, the concertmaster of the Symphony Orchestra, and Mrs. Vita Witek, pianist, gave the first of two concerts in Jordan Hall, on the evening of the 22nd. The program consisted of the Fantasia and Fugue in G Minor for violin, Bach; Bruch's "Scottish Fantasia," the Chopin Barcarolle, a Schumann Andante, Liszt's "Rhapsodie Espagnole," César Franck's Trio in F Sharp Major, Heinrich Warneke, the excellent cellist of the Symphony Orchestra, assisting. Mr. Witek played with the greatest musicianship, finish, ripeness of conception. He was the second violinist to play the Bruch Fantasia in Boston within a week, and this coming week Kathleen Parlow will play this concerto with the orchestra. Mrs. Witek was warmly applauded. The F Sharp Minor Trio of Franck proved anything but a tentative work, as many have described the piece. It is full of color, and is built firmly in Franck's warm, but noble architectural style. The performance was brilliant. A larger audience should have been present. Music students at the Conservatory should gain immensely by hearing such playing.

With Mme. Schumann-Heink, who had volunteered her services for a benefit concert, and a Wagner program by the Symphony Orchestra, Symphony Hall was filled, with a number standing in the aisles. The list was as follows: "Meistersinger" Overture; Prelude to "Lohengrin;" Funeral Music from "The Dusk of the Gods;" Prelude and Liebestod from "Tristan und Isolde;" Erda's scene from "The Rhinegold;" Waltraute's Narrative from "The Dusk of the Gods;" scene, "Just God," and aria, "My Life Fades in Its Blossom," from "Rienzi;" "Tannhäuser" Overture. When Mme. Schumann-Heink came upon the platform for the first time, the orchestra arose *en masse* to receive her. Well might it and the great audience present rejoice in such an interpreter for such an occasion. She sang Erda's music, that strange and ominous music, with elemental greatness, as one who had forgotten the audience before her, who was deep in converse with the gods. Who gives a greater interpretation of these lines today than Mme. Schumann-Heink? Similarly the lines of Waltraute, which were made exceedingly impressive. The orchestra played brilliantly, authoritatively as it always does when playing this superb and familiar music. Enthusiasm was high throughout the evening. The receipts of the concert were large and very encouraging to the managers of the Fund.

O. D.

Laura Tolman, 'Cellist, Convalescing

A. Laura Tolman, 'cellist, is convalescing from a long illness, and announcement is made that she will be ready to resume her professional work after the first of the year. Her managers, Foster & David, have arranged for her appearance at several festivals in the South, in May.

## IMPORTANCE OF ACTING ABILITY TO OPERA SINGERS

By GARDNER LAMSON

"DON'T bother about the acting—that will come of its own accord." So many times, in Germany especially, have I heard this said by colleagues, by conductors, even by stage managers, men of practical dramatic experience! Exactly as many times have I been made to wonder how such a fallacy could have become so widespread in so scholarly a country as Germany; for they are a nation of students, and the notion is to be found among them wherever there is a theater—that is, everywhere.

To my mind nothing could be wider of the mark. If the greatest dramatic artists, almost in proportion to their greatness, work out their art as they do to the smallest detail, fixing exactly each gesture, each variation of pose, facial expression and vocal inflection, leaving nothing to chance, can the smaller artist safely trust to inspiration? The highest art is simply perfected automatism, creating, developing and then fixing the habit of doing rightly the given thing. This is what it means to "learn to sing," merely doing the same thing over and over, better each time, ap-

parently a simple proposition, but involving years of intelligent and patient and very often elusive work, until the correct habit has become so fixed that the listener says: "Simplicity itself: anybody can do that; must have been born so!"

Acting, as well as singing, is an art, and neither comes of its own accord. It is the opera singer who yields to this fallacy, for the actor knows from the start that he must perfect himself in the technic of his art, whereas acting is but an embellishment of the vocal art of the opera singer. But what a wondrous embellishment is this making the eye help the ear, this vivifying of sound with dramatic action!

Trained dramatic ability is an invaluable asset to the singer, but the singer who can act is almost a phenomenon. Of late there have been several such, usually French, or of French training, and we all know their effective power.

True to the natural bent of the American mind, whatever we believe to be effective we adopt; and already the realization of the importance to the singer of dramatic training is growing and will bear fruit. There is no nation of keener perception than ours.

### French Pianist's Boston Début

BOSTON, Nov. 23.—Emiliano Renaud, a French pianist who has been resident in Boston for some months, as a member of the concert division of the Boston Opera Company, made his début before a Boston audience on the afternoon of the 21st, playing the Schumann Fantasie-stücke, op. 8, and the Toccata; Chopin's Fantasie, Nocturne in E Flat, in two études, from op. 10, and B Minor Scherzo; three pieces by Liszt, "Au bord d'une Source," "St. Francis Walking on the Waters," the Tarantelle, "Venezia e Napoli." Mr. Renaud played several of the Fantasie-stücke lightly, fleetly, in the fanciful vein so characteristic of Schumann. He attacked the Toccata fearlessly, and in its performance made a great virtuoso display. He gave the middle section of the Fantasie very beautiful tone-coloring and played the whole piece with much fire and aplomb. One of his études, the first in C Major, is seldom attempted by concert pianists, as their hands can seldom stretch the great gaps in the yawning arpeggios for the

right hand. But the study is a splendid bit of work, and Mr. Renaud's performance was appreciated. He was also very effective in the thunder music of Liszt. The audience was of fair size and enthusiastically disposed.

D. L. L.

### Introductory American Appearance for Namara-Toye

Namara-Toye, the American soprano who is coming to America for a concert tour the middle of January, will make her first appearance at a musicale given by Mr. and Mrs. Otto H. Kahn at their New York home, Sunday afternoon, January 22. Her first public appearance will be at Carnegie Hall February 10 and 11 as soloist with the Russian Symphony Orchestra. R. E. Johnston is the singer's manager.

Instead of appointing a successor to Felix Mottl at once the Munich Court Opera will first try out a long list of great conductors.



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## ONLY EIGHT OPERAS FOR LA SCALA

**"Königskinder" and "Isabeau" Will Be Principal Novelties of Milan Season—Two Boston Girls on Highway to Operatic Success in Italy**

Bureau of Musical America,  
Milan, Italy, Via Pietro, No. 14,  
November 15, 1911.

THE program for the next season at the Scala has been affixed on the walls in Milan at last. There will be eight operas and a ballet.

This may seem rather a little for a season lasting about five months, but those who know the very particular conditions of this famous theater, which has to keep up to its glorious traditions, existing, as it were, in a day-to-day existence and hampered by innumerable bondages which almost invariably result in a deficit, will not be surprised at the small number of performances. On the other hand it is a well-known fact that at the Scala each opera is the object of special care, so that when it is presented to the public it is in artistic conditions of almost absolute perfection. For every opera and every ballet the decorations are nearly always renewed, the transformations being entrusted to technical painters under whose guidance the scenes, costumes and all minor details are renovated with such exactitude and diligence that real historical reproductions are attained.

The program comprises: "The Merry Wives of Windsor," by Nicolai, with scenery entirely new, painted by Pipein Gamba; "Norma," by Bellini; "Figli di Re," Humperdinck's last opera; "I Maestri Cantori," by Wagner; "Isabeau," Mascagni's new opera, which had an immense success in South America lately, but which has not yet been played in Italy; "La Psokovitana" ("Ivan the Terrible"), by Nicholas Rimsky-Korsakow (the famous painter, Golovine, will superintend the preparations for this opera, new to Italy. This is the same painter who designed the sketches for the scenery and costumes when the opera was presented for the first time in Russia); "Armida," by Gluck, and another opera which is yet to be chosen between "Ariane et Barbe Bleue," by Dukas (desired by many who witnessed its great success last season at the same theater), and "Loreley," by Catalani.

As to the choreography and in view of the doubtful success which the Russian ballets met last year, it has been decided to revert to the old fashion. Marenco's "Bacchus and Ganbrinus" will be prepared by Giovanni Pratesi himself, author of the action of this ballet.

Of the artists at La Scala the best known are the basso, Theodor Chaliapine, and the youthful soprano, Lucrezia Bori, who goes next year to the Metropolitan Opera.

In the ballet we will once again be able to admire the famous Russian dancer, Olga Preobrajensky, who is so dear to the Milanese public. But there will also be another artist of the greatest interest, a real Indian lady, Mata Hary, celebrated for her reproductions of Indian dances.

The season will begin on December 16 with "Armida."

Maestro Pietro Vallini, who is known in America for having been a professor at the New England Conservatory at Boston, has just presented to the public of Pistoja an opera in three acts, "Vilfrido," which has had a fine success. The music

was found to be of noble making, without affectation, modern and yet not abstruse, profoundly emotional because sincerely felt and sincerely expressed.

The performance was well worthy of praise and special mention must be made of the personal success obtained by Alma Reni (who is no other than Sarah F. Fischer of Boston), whose debut in the Italian theater has revealed a perfect artist possessing a voice of much refinement

### MME. RIDER-POSSART'S TOUR

**German Pianist Will Appear in Fifty Concerts in America**

Cornelia Rider-Possart, the German concert pianist, who has appeared with great success in this country and Europe, will



Cornelia Rider-Possart

appear in fifty concerts next season under the direction of Marc Lagen, Ernst von Possart, the famous German actor, is the husband of Mme. von Possart. As a pianist, however, Mme. Possart is an artist of such ability that she is recognized quite aside from whatever reflected glory she may acquire from her husband. Her technic is described as sufficient to meet the demands of the most exacting works and, though she is at home in bravura works, she also plays well those compositions which call for elegance of style.

### AMBROISE THOMAS CENTENARY

**Herman Devries and His Pupils Celebrate Event in Chicago**

CHICAGO, Nov. 27.—The centenary of Ambroise Thomas was celebrated here with an interesting program presented under the leadership of Herman Devries Saturday afternoon in Music Hall, the event attracting a large and appreciative audience, including Charles Dalmorès, Mme. Gerville-Réache and other notables of the Chicago Grand Opera Company. The first part of the program was made up of selections chiefly from the works of Thomas, Delibes and Gounod. Admirable accompaniments were provided by Mme. Herman Devries, the program opening with the Chorus of Nymphs, from "Psyche," reflecting credit upon all concerned, the participants being pupils of Mr. and Mme. Devries. Stella Purcell sang Bemberg's "Love Me Well"; Alois Sixt sang Bemberg's "Il Neige" and Gounod's "There Is a Green Hill Far Away." Ella O'Brien and Charles Rouse gave "The Swallow Duet" from "Mignon" with fresh tone and Lillian Benson was successful in "Dost Thou Know that Sweet Land." The Polonaise Mignon was brilliantly given by Mrs. Floretta Chalmers and Frances Scheritt gave the Gavotte in sparkling fashion. Bessie Overholt sang Sterndale Bennett's "Oh Lord, Thou Hast Searched Me Out" with real breadth of interpretation; Mrs. Rose Kwasigroch sang two selections from "Hamlet" and a quintet from "Lakmé" showed the beauties of this neglected work. The finale of the first part was brilliantly accomplished by Mrs. Roberta Nathan, who sang the mad scene

and delicate means of interpretation.

Another young woman from Boston deserves to be brought to the notice of the readers of MUSICAL AMERICA. Evelyn Parnell possesses a beautiful lyrical and finely trained soprano voice; she is an intelligent singer as well as an intelligent interpreter. She appeared before the Italian public for the first time in "La Traviata" and the success which was accorded her by the audience at Pavia was so flattering that she was at once called to Correggio, Lucerne and Montreux, where she renewed her success. Now she has been engaged by two important theaters, first at Venice and then at Genoa, for the Carnival, when she will sing in Puccini's "La Bohème."

FRANCO FANO.

from "Hamlet" in electrifying fashion. The second act from Gounod's "Mirella" was given by Mrs. Roberta Nathan, Helen Devlin, Loro Gooch, Lester Luther, Charles Rouse and Montgomery White. In this Miss Devlin was particularly effective. Mrs. Nathan cleverly substituted in the rôle of Miss Cox at the last moment.

C. E. N.

### ALMA GLUCK IN PITTSBURGH

**Metropolitan Soprano Gives Big Audience Evening of Rare Pleasure**

PITTSBURGH, Nov. 27.—A highly pleased audience heard Alma Gluck, soprano of the Metropolitan Opera Company, in recital last Friday night at Carnegie Music Hall, under the auspices of the Art Society of Pittsburgh. Her charming stage presence, coupled with a voice of rare sweetness and beauty, endeared her to the unusually large number present. The soprano was repeatedly encored.

Mme. Gluck selected her program from among a wide range of composers, and could not have pleased her hearers better. Her first offering was a group of three songs by Mozart, including "Warnung," sung in German—a particularly happy

medium for her to display her personal charm and peculiar voice quality. She responded to encores by singing "The Lass with the Delicate Air," by Arne. Her next group consisted of songs by Smetana, Brahms, Mahler, Rimsky-Korsakoff and Arensky, and all were given with splendid enunciation. Then followed five songs by Kurt Schindler, who, as accompanist, showed himself a very capable musician. "La Colomba" and "The Lost Falcon" had to be repeated.

In the last group she sang Charles W. Cadman's "From the Land of the Sky-Blue Water" in a most fascinating manner, the Pittsburgh composer's friends applauding loudly. She was forced twice to repeat it, and then sang at the conclusion of her program a most enjoyable Scotch song, "Laddie."

E. C. S.

### To Give Recital with Zimbalist

Gina Ciaparelli-Viafora, the prima donna soprano, formerly of the Metropolitan Opera, has been engaged for a joint recital with Zimbalist, the violinist, at the home of Mrs. Amos Pinchot, Park avenue, New York, Saturday evening, December 9. Mme. Viafora will sing the aria from "Butterfly" and by special request the last scene from "Tristan und Isolde," by Wagner.

Marc Lagen, her manager, has also booked the following engagements for his other artists: Charlotte Lund, Elisabeth Branjon, Martha Clodius, Washington, D. C.; Charles Hackett, Poughkeepsie; Marion May, Waterbury, Woonsocket, Philadelphia, Waltham; Charlotte Herman, Orange, N. J.

### Suit Against Pepito Arriola

An \$8,000 suit for alleged breach of contract has been brought against Pepito Arriola, the Spanish boy pianist, by Daniel Mayer, the London manager. Mayer claims to have made a three-year contract in May, 1909, giving him a 10 per cent. interests in all the boy's performances in the United States and Canada.



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## BERLIN'S CROWDED CONCERT CALENDAR

**Numerous Americans Attract Attention by Sterling Performances—A Girl Pianist of Extraordinary Promise—Cornelia Rider-Possart's Concert—Success of Alma Webster-Powell—Gabrilowitsch as Conductor Again**

Bureau of Musical America,  
Berlin, Germany, Goetzstrasse, 24,  
November 9, 1911.

A LARGE audience was attracted to the Beethoven hall on Saturday evening by that very remarkable pianist, Cornelia Rider-Possart, who, with the assistance of the Fitzer Quartet, augmented by the prominent contra-bassist, M. Skibicki, gave a concert devoted entirely to Schubert and Schumann.

The program was introduced by Schumann's Piano Quartet, op. 44, which was succeeded by the following solos, played by Mrs. Rider-Possart in superb style and with interesting temperament: Impromptu, G Flat, and Scherzo, B Flat, Schubert, and Intermezzo, op. 4, No. 5, and Intermezzo, op. 4, No. 6, Schumann.

We are only too glad to be able to join in the general opinion regarding Mrs. Rider-Possart as a pianist, for we have in this American woman an artist of deep knowledge and ability who considers her art so seriously that she shuns any effects that might be termed "cheap." Especially the two intermezzi, under Mrs. Possart's hands, were veritable masterpieces of technical and musical brilliancy. The finale of the program was the "Forellen Quintet" by Schubert, given with an ensemble that represented the perfection of musicianship.

Ossip Gabrilowitsch, who has remained consistent in his unfaithfulness to the piano, again presented himself as conductor of the Philharmonic Orchestra in the Sing Academy on Saturday evening. He was assisted by two distinguished artists, the violinist, Professor Willy Hess, and the pianist, Katharine Goodson. The program was for the greater part made up of numbers that compelled interest—the exception being the "Leonore" Symphony of Duparc, which with its glaring circus effects was scarcely in place among works of Beethoven ("Coriolanus" Overture), Bruch, Grieg (three dances from the ballet, "Cephale et Procius," instrumentated and revised by Felix Mottl) Liszt (Concerto in E flat) and Strauss ("Tod und Verklärung").

The profound musical ability of Gabrilowitsch is evident in every phase of his conducting, but he is still lacking in that per-

sonality which alone can command the subtlest detail even when its performance is contrary to the traditions of the orchestra. The interesting feature of the evening proved to be the concert piece, op. 84, of Max Bruch, which has been dedicated to Professor Hess, who played the violin solo in his customary distinguished style. The work is unquestionably grateful for the violinist even though it may not awaken universal enthusiasm. It is said that one must learn to appreciate Bruch—as so many other composers. Miss Goodson played the Liszt concerto with splendid effectiveness.

It isn't often that people who buy tickets for a concert by Johannes Messchaert get their money's worth on that particular evening; for this singer has the reputation of calling off more concerts than any other known artist. But one can scarcely blame Messchaert for this habit, especially as he is governed herein by the determination either to give his very best or nothing at all. Those who have not lost patience are certainly amply repaid, when they do hear this magnificent artist. Messchaert to-day stands at the top of the list of German concert and oratorio basses. Not that his voice is so superb or of such unusual range. But he gives us the very acme of classical song and oratorio singing. His program the other night included three songs by Schubert, eight songs by Sinding and as many by Schumann.

### A Promising American Pianist

On November 3, an American pianist of extraordinary promise presented herself to the Berlin public in Bechstein Hall. Edgell Adams is the name of the talented young girl who played a program, composed of Haydn, Beethoven, Brahms, Chopin, Rachmaninoff, Debussy and Saint-Saëns numbers, in a manner far superior to what is expected among the average run of pianists. Technically Miss Adams has had excellent schooling and her interpretations bear evidence of deep and serious forethought. An artistic temperament also is not lacking, so that one is justified in cherishing the best hopes for Miss Adams's future.

Enthusiasm prevailed at the so-called "elite concert" in the Philharmonie on the

same evening. Artists of fame—with one exception—co-operated to make the concert a success of the very first order. Julia Culp, as ever, called forth universal admiration by her impressive vocal renditions and Alexander Heinemann again showed his worth as an artist by his effective singing, notwithstanding a slight indisposition. The brilliant style of Emil Sauer is bound to produce an effect with every piano-loving audience. The young violinist, Sacha Sussmann, on the other hand, in spite of a pronounced talent, is not yet mature enough to be heard with celebrities such as those mentioned and, it was hardly fair in the management to present him with them.

Ferruccio Busoni drew a large audience for his second "Liszt Evening" in Beethoven Hall on Tuesday. The program comprised the "Années de pèlerinage" and the two "Legends of St. Francis," besides the "Don Giovanni" Fantasy. Such tone-painting is rarely heard on the piano and we can only counsel those who have not heard Busoni play these Liszt works, to do so the first chance they have. The elementary power and the graceful delicacy with which Busoni imbues these pieces, which often seem superficial, stamps them with a genius of which possibly not even the composer may have had a full conception.

The same evening brought the début of the young Australian violinist, Alma Moodie, in the Blüthner Hall. Accompanied by Alexander Neumann at the piano, this young girl of eleven or twelve played a heterogeneous program, composed of Mendelssohn, Bach, Sinding, Chopin, Sarasate and Paganini selections, with a surprising technique and an unusually voluminous tone for a child of her age. Musical precision and understanding are also evidently highly developed, whereas her mental conception of a piece still requires maturing.

In the announcement from the managing committee of the Blüthner Orchestra, received by all the members of the press, and in which the concerts for the season and their programs are enumerated, attention is conspicuously called to the violins of the orchestra contributed by a certain Berlin firm of violin dealers. Enclosed with the announcement was a letter from the violin dealers requesting the critics to speak of the tone-quality of these gifts of kindness (?) when writing a report of the concerts. Now, I am absolutely convinced that Siegmund von Hausegger, the conductor of the Blüthner Orchestra, had no knowledge of this proceeding of the managing committee and I have therefore written so that no blame may be imputed to him for a display of bad taste which no orchestra, wishing to be considered of the first order, should stoop to.

The first Hausegger concert in the Blüthner Hall with the Blüthner Orchestra was devoted to the memory of Liszt and called forth the enthusiasm of a large audience. The first number was the Fugue on B-A-C-H, which was followed by the "March of the Three Holy Kings" from the oratorio, "Christ." This was succeeded by the "137th Psalm" for soprano, female chorus, violin, harp and organ. The Dante Symphony concluded the highly interesting concert. The Bach fugue was played by the organist, Kurt Gorn, of Dresden, with splendid effect, notwithstanding the somewhat blurred pedal solo. In the soprano solo, the former court opera singer, Ida Heidler, was successful only to a very small degree, her voice being insufficient for the part. Her musical experience, on the other hand stood her in good stead. The female chorus could satisfy neither artistically nor vocally. But the hearer was amply recompensed by Hausegger's magnificent rendition of the "Dante." The "March of the Three Holy Kings" from "Christ" was exquisitely played, although the lack of balance between the wind and the stringed instruments was evident.

### Alma Webster-Powell's Recital

The opera and concert coloratura soprano, Alma Webster-Powell, of New York, attracted a large and very cosmopolitan audience to the Blüthner Hall on Wednesday, November 8. The enthusiasm of the public bore evidence that the love of this ornamental style of singing is by no means on the wane. Mrs. Webster-Powell had selected a very heterogeneous program, Handel, Grétry, Bishop, Massenet, MacDowell, Erkel, Pergolesi, Marcello, Jomelli and Eugenio Pirani being represented. The fact that the concert giver sang each song in the original language, i. e. English, German, French, Italian and Hungarian, may have induced some to be surprised as a woman sitting behind me, who exclaimed impulsively: "Why, she's a regular encyclopaedia!"

As was to be expected, the interest of the public and press was divided between the concert-giver and the compositions of

Pirani. Mrs. Webster-Powell has undoubtedly learned a great deal and, for admirers of coloratura singing, was a source of uninterrupted pleasure, for she not only performs the most dazzling vocal feats, such as, trills, pearly coloratura passages and staccati with perfect facility, but also gives proof of her musicianship by the tasteful manner in which she presents each of these tonal bouquets. Personally, I might prefer a somewhat less open treatment of the head voice. The singer scored the greatest success with her really artistic rendition of the aria from "Hunyady Laszlo," by the Hungarian national composer, Erkel, and Pirani's "Tausenderlei" and "Liebchen mein." MacDowell's "The Sea" was also received by the audience with warm acclamations.

Besides the before mentioned works of the Italian-German-American Pirani, which really are excellent compositions full of significance and sentiment displaying a pronounced inventive genius, we heard his Barcarola and a musical scene, "Vision." These two latter works though, failed to awaken more than passing interest. "Vision," especially, seems to me to have been designed for purely external effects. Pirani himself accompanied the artist on the piano with exquisite taste and regard for the voice.

The recital of Leopold Godowsky on Thursday evening filled the hall again with the popular pianist's following. The program was not very varied, comprising only his own Sonata in E minor, 24 Chopin preludes and the Liszt B Minor Sonata. In elegance of style Godowsky is unquestionably a master. Every number is so clear-cut and polished that in this respect nothing is to be wished for. It is superfluous to speak of the enthusiasm which prevailed.

Frantz Proschowsky, the successful vocal teacher of Berlin and formerly of Chicago, has decided to give regular pupils' recitals at his studio on the first and third Friday of every month. Margarete Viering, a successful Proschowsky pupil, will start on a concert tour with the Kammermusik Verein from Bielefeld this month and later will fill a number of concert and oratorio engagements in the north.

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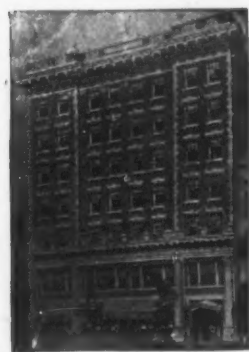
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## CLEVELAND'S RUSH OF CONCERT EVENTS

Thomas Orchestra, Kneisel Quartet and Anna Miller Wood Furnish Leading Features

CLEVELAND, Nov. 18.—The music season here has begun with a rush. Ten important concerts are scheduled for this month in addition to three performances of grand opera by the Chicago company. Mme. Galski gave a recital on October 30, opening the concert year. Kubelik came next, and then followed the Thomas Orchestra, with Harold Bauer as soloist.

During the last week we have had the Kneisel Quartet. At the first concert by the Fortnightly Club Anna Miller Wood, of Boston, was heard by a large and enthusiastic audience. Miss Wood's voice, while not large, is of very beautiful quality. Her enunciation is fine, and her personality pleasing. This was her second appearance before the club.

For the Liszt memorial concert given by the Thomas Orchestra Mr. Stock's program was a marvel. The Wagner "Huldigungsmarch" opened it. Next came Berlioz's "King Lear" Overture, and then the Liszt E Flat Concerto, which Mr. Bauer gave in transcendent style. "Till Eulenspiegel" lightened the second part, and Liszt's "Les Préludes" and the second movement from the "Faust" symphony closed the program.

The Kneisels played the Beethoven Quartet, op. 95, two movements from the G Minor Quartet of Debussy and the Schubert Quartet in A Minor. Never have the great ensemble players received more cordial greeting in Cleveland.

A recital by Felix Hughes, a local baritone, took place on November 1, with Mrs. Hughes at the piano. These two gifted artists have never given a concert of more artistic worth. Mr. Hughes's voice has mellowed and sweetened, and this, with his finished art of delivery, his dramatic interpretations and his invariably fine programs, make his annual recitals occasions to satisfy the most critical listener. A. B.

### Clarence Eddy in Buffalo Recital

BUFFALO, Nov. 27.—Clarence Eddy appeared in an organ recital in Convention Hall Sunday afternoon, Nov. 19, Charles Klein, a local violinist, assisting and Will-

iam J. Gomph accompanying. The recital was one of a series arranged by the municipality. Mr. Eddy's playing captivated an audience of 2,000. He offered numbers by Bach, Baisrow, Guilman, Hartman, Ferrata and Wolstenholme as well as his own arrangement of "The Landman," by Alden. This latter number, as well as several of the others he offered, is new.

### MR. WIEDERHOLD'S SUCCESS

Bass-Baritone Wins Favor in Lowell (Mass.) Song Recital

Albert Wiederhold, bass-baritone, appeared in Lowell, Mass., on November 18 in recital with Gertrude Rennyson, the American dramatic soprano. He was heard in the aria "Inferno" from Verdi's "Ernani," which he sang with glorious voice and fine interpretation. He then sang three Schumann songs, "In wunderschönen Monat Mai," "An den Sonnenschein," "Ich grolle nicht," in which his German enunciation won him the plaudits of his hearers. He was also heard in a duet from Wagner's "Flying Dutchman," in which he divided honors with Miss Rennyson. Mr. Wiederhold lived up to his reputation as a baritone of rare ability. His voice was well fitted to correctly interpret the beautiful melodies of Schumann and other classical composers.



Albert Wiederhold.

Mme. Langendorff Singing at Covent Garden

Mme. Frieda Langendorff, who comes to this country in January for her third American tour, has been engaged for Covent Garden to sing the leading German rôles at the opera this month. The distinguished contralto has also been engaged by the Metropolitan Musical and Lyceum Bureau for a six weeks' tour of the Pacific Coast, beginning April 1. She will be assisted by Betsy Wyers, the Dutch pianist.

## DE PACHMANN WITH THE OPERA HOUSE ORCHESTRA

Chopin E Minor Concerto Beautifully Played—Alma Gluck Another Star at Sunday Night Concert

The appearance of Vladimir de Pachmann, the eminent pianist, as soloist, brought a vast audience to the concert given at the Metropolitan Opera House, New York, on Sunday evening, November 26. With Mr. de Pachmann appeared Alma Gluck, soprano, and Herbert Witherspoon, basso, assisted by the Metropolitan Opera House Orchestra, Josef Pasternack, conductor.

Considerable interest was attached to the announcement that Mr. de Pachmann would play the Chopin E Minor Concerto, for this concerto is one hardly suited to a large auditorium and to the accompaniment of a large orchestra. It was all the more surprising, therefore, to note how successfully the artist brought out each phrase, each group of notes, in fact each nuance, making them easily heard even in the furthestmost recesses of the house. Mr. de Pachmann indulged again in his grotesque antics, having considerable trouble with his piano stool before the concerto began, and finding it impossible to play his final group until the lights on the stage were lowered. As in the last group at his first recital of the season, he appeared on the stage with an assistant to turn pages of the music for him which he did not consult throughout his performance. Mendelssohn's "Spring Song," played at "polka tempo," Chopin's E Minor Prelude and a "Mazurka Brillante" of Liszt comprised his second group, after which he added as an extra the C Sharp Minor Waltz of Chopin. His encore after the concerto was the D Flat Major Nocturne of Chopin.

Mme. Gluck met with a most enthusiastic reception when she appeared and sang with rare beauty of voice and artistic delivery the lovely aria "Depuis le jour," from "Louise"; after a number of recalls she added an effective Spanish song in habanera style. Her other offering was Bishop's "Lo, Hear the Gentle Lark," with flute obbligato, played by Otto Stoeckert, a charming song in olden style, which she gave with a wealth of tonal shading and limpid and clear voice. She received an ovation at the close, and after returning a

number of times graciously consented to repeat the aria, sharing the applause with the flutist, who played the obbligato admirably.

Mr. Witherspoon displayed his well-trained voice in an aria from "Simone Boccanegra," by Verdi, and also sang the Serenade from "Faust" in good fashion. He joined Mme. Gluck in the duet from "Don Giovanni," in which both artists were at their best.

Mr. Pasternack conducted the orchestra with great success in the "Mignon" Overture, the "William Tell" Overture and the "Marche Slav" of Tchaikowsky, winning enthusiastic applause from the audience after each number. He furnished excellent accompaniments for the soloists, following Mr. de Pachmann's *tempi rubati* with complete success and causing the pianist to bring him forward to share in the applause after the concerto.

### Reduces San Francisco Opera Prices

SAN FRANCISCO, Nov. 18.—Convinced after a short experience that high-class grand opera cannot succeed in San Francisco at high prices in a three months' season, Pierre Grazi, director of the Paris Grand Opera Company, now playing in that city, has announced a reduction in the prices to the popular scale of \$2.50 to \$1. In making his announcement Mr. Grazi writes: "In Paris I was told that grand opera in America was looked upon as an expensive luxury and supported exclusively by a single class. If this had been the case in San Francisco, as I am informed it is in New York, it would have compelled me to demand the prices which I announced at the beginning of the season. Unfortunately for the beginning—fortunately, as I believe, for the future—this is not true here, where there is a large music-loving population. The class which can afford top prices is generous and appreciative, but comparatively limited. Grand opera, to succeed over a lengthy season, must become a popular recreation."

### Southern Singer to Tour

Gertrude Wood, a young contralto of Statesville, N. C., will appear in Southern songs and English ballads during the coming Winter under the management of Antonia Sawyer of New York. She will make her initial appearance in New York at the Waldorf-Astoria on December 14.

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An excellent representation was given. Samson is one of Mr. Dalmore's, very best and most sympathetic parts, and he endowed the character last night with all the nobility of spirit and tonal beauty with which his impersonation of it has constantly been distinguished. Anything finer artistically or more deeply moving than his exhibition of Samson grinding at the mill is with difficulty imaginable, and the impression which he created was very deep. — Philadelphia Enquirer.

Dalmore's was in splendid voice, and, great artist that he has always been, this year he is better than ever. One who has seen him blinded and toiling in the prison mill at Gaza will not soon forget the horror and the pity of his lament, nor the contrast with his former glorious estate of strength and manly beauty. It is an opera of poignant contrasts — for how acute is the difference between Dello's making love and subsequently mocking the former lover in the same air, rendered in two altogether different ways. — Public Ledger, Philadelphia.



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Charles Dalmore's had made Samson one of his memorable operatic creations even before he first sang it here for Oscar Hammerstein. His ringing heroic tenor is brilliantly suited to

even to the herculean task of destroying the pagan temple with his own hands.

Mr. Dalmore's finest contribution to the performance is perhaps his blind Samson in the mill scene in Act 3, and here Saint-Saëns has expended the full measure of his scholarly musical genius. There is something fairly Miltonic in this grandly conceived musical picture. — The North American, Philadelphia.

Dalmore's is admirably adapted physically to the rôle of "Samson." Tall and powerfully built he looks ideal in the part, and his voice last evening seemed more than usually melting and sympathetic. In the prison scene in particular his pathos was deeply impressive. His declamation was full of that ease and emphasis which only a fine artist, understanding the meaning of the character of the music, can possibly achieve. — Philadelphia Press.

Charles Dalmore appeared as Samson and achieved another of those successes that seem inseparable from his characterizations. — Philadelphia Record.



## FRIEDHEIM CHARMS ST. LOUIS AUDIENCES

Soloist at Both Symphony Concerts  
of Week—Mrs. Zeisler in  
Strong Program

ST. LOUIS, Nov. 25.—The "pop" concert Sunday again brought out a record-breaking crowd. Director Max Zach had an extremely varied program, the principal numbers of which were the "Peer Gynt Suite No. 1" and the overture to "Mignon." Mendelssohn's "Canzonetta for Strings" evoked much enthusiasm. Felix Heink, brother-in-law of the great diva, was the soloist. Mr. Heink is a pianist of pronounced talent, but laid himself open to criticism in playing one of his own compositions, a "Marche Militaire," which might be classed as a practice piece for a young student.

The Mormon Choir from the Tabernacle in Salt Lake City appeared also twice on Sunday at the Garrick Theater and again on Monday night at the Odeon. Unfortunately, because of a very busy week, musically, the audiences were not as large as should have attended such an attraction.

Last Tuesday night marked the opening of the Apollo Club season. A very fashionable audience was in attendance. The principal number by the club was MacDowell's "Charles the Bold," a stirring chorus, which was sung with great effect. Other numbers were Houseley's "King Death," "Arise from Dreams of Thee," by Little, "Yea, Cast Me From Heights of the Mountains," Elgar, and a very ludicrous song, "When I Know What You Know." The soloists were Florence Hinkle, soprano, and Kathleen Parlow, violinist. Both created a strong impression. Miss Hinkle first sang the aria, "Depuis le Jour" from "Louise" and her next number consisted of a group of songs in English, which she gave in a charming manner. Miss Parlow first played Beethoven's "Romanza" and "Variations," by

Tartini-Kreisler. She then played the Schubert "Ave Maria" transcription and followed it with the Paganini "Hexentanz." Both soloists received much applause and gave encores after each number. Mr. Galloway played the accompaniments in a faultless manner and under his direction the work of the club was most satisfactory in every particular.

Following closely on the heels of this concert came a recital by Fannie Bloomfield Zeisler, under the direction of the St. Louis Musical Club. Mrs. Zeisler is one of the most satisfying musicians now on the concert stage, and her selection of numbers gave her great latitude. Her first solo was Beethoven's Sonata, op. 3, which of course was the one big number of the evening. The Ballade, op. 23, and another Chopin number, coupled with a Brahms "Rhapsodie" and two Schumann numbers, brought forth rounds of applause. Mme. Zeisler's interpretation of the Chopin numbers was particularly pleasing. She then rendered several examples of the modern piano school with compositions by Pugno, Chevillard and Cyril Scott. Then came as a grand finale Etude No. 2, by Liszt, and the Rhapsody No. 12 played with great force and feeling. Her encores were happily chosen.

Owing to the illness of Albert Spalding, the violinist, the Symphony secured in his place Arthur Friedheim, the eminent interpreter of Liszt, for the two weekly concerts. The superb playing of Mr. Friedheim immediately convinced his audiences that he is an artist of the first water. He played the concerto in A Major with orchestra and encored with the "Sixth Rhapsody." This last study in octaves was given rounds of applause and the concerto was played in a masterful and comprehensive manner.

Mr. Zach played for the first time Grieg's suite, "Sigurd Jorsalfar," a great work and extremely melodious. He next gave the Sibelius Symphony No. 1, a number for which he has had more requests than any other of the symphonies which he has played in the last two years. The concerts closed with Dvorak's lively "Carnival Overture," which was given a spirited reading.

The closing night of the week also brought a very interesting concert at the Liederkrantz Club, the soloists being Beatrice Van Loon, soprano, and Elizabeth Hammond, cellist, both from Chicago.

John A. Rohan, a local basso, also sang. Miss Van Loon is the possessor of one of the most beautiful soprano voices heard here in a long time. It is of a rich, resonant tone and her method is extremely pleasing. She sang the big aria from "Der Freischütz" for her principal number and also assisted in several choral numbers. Miss Hammond, only a young girl, played several very difficult numbers. The concert was under the direction of Professor Stempf.

St. Louisans are much pleased with the announcement that they will have an opportunity of hearing the New York Philharmonic with its new conductor, Josef Stransky, in the Spring. H. W. C.

### ST. LOUIS OPERA PROGRAM

House Two-thirds Sold Out for Season  
Two Months Ahead

ST. LOUIS, Nov. 27.—Members of the executive committee of the local grand opera committee, after their return from Chicago, where they went to hear the initial performance of "Carmen" and to confer with Manager Dippel on the repertoire to be given here, announced that it had been decided to open the short local season on Friday evening, February 2, with Mary Garden in "Thais." On Saturday after-

noon following a double bill of "Hänsel und Gretel" and "The Secret of Suzanne" will be given, followed in the evening by "Tristan und Isolde," which has not been sung here in more than fifteen years, with Mme. Fremstad or Mme. Galski and Dalmorès singing the principal rôles. The closing performance on Monday evening, February 5, will be "Carmen," with the title rôle sung by Miss Garden.

The selection of these five operas was in consonance with a vote of the season subscribers. With the opera season still two months off, more than two-thirds of the Odeon has been sold for the season. There is much talk of a permanent opera house here. Adolphus Busch has recently said that he is much in favor of it. H. W. C.

MacDowell Chorus Engages Miss Wirthlin

Rosalie Wirthlin, the contralto, has just been engaged to sing the contralto part in Liszt's "Legend of St. Elizabeth," to be given by the MacDowell Chorus, Kurt Schindler, conductor, at Carnegie Hall, New York, on December 11. Miss Wirthlin, who has appeared with success in oratorio and concert in the Middle West, is now located permanently in New York, and will be heard this season in many important concerts in addition to this appearance.

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PRIMA DONNA SOPRANO

Just Returned from Triumphant Tour Through West with Amato



The San Francisco Examiner.  
LONGARI AND AMATO AROUSE  
ENTHUSIASM.

A large audience at Scottish Rite Hall last night greeted Signor Amato and Madame Longari. Both singers were in perfect voice and were heard with great enthusiasm, and although the programme was a big one with eighteen songs and operatic arias, they were compelled to give eight encores. Madame Longari was a sensational success in the Madame Butterfly aria, which she sang with effect beyond the dream of any opera singer who has been heard in it here. Her groups of Italian and French songs were exquisite. This singer is a first magnitude star among lyric sopranos.

The Los Angeles Times.

Madame Longari was not only beautiful

in voice and manner, but the possessor of a radiantly lovely person as well. Her songs were delightfully sung and she might easily have had the triumph of the evening for herself. She sang a group of the French and German songs with exquisite effect, and in duets with Amato her voice was delightful.

The Sacramento Union.

Between Amato's numbers was heard the limpid birdlike voice of Madame Gilda Longari, who alone could have given a concert that would have been notable in the annals of the Saturday Club. So fresh in her voice, so effortless her signing, so delightful her personality that the audience were loath to let her go, and recalled her again and again. Each group of songs seemed finer than the one before, and they reached a climax in the aria from Puccini's Madame Butterfly.

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## REMARKABLE WORK BY YOUNG PIANO STUDENTS

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It is seldom that a pupils' recital secures either the attendance or the serious consideration which was accorded to the annual offering of the Granberry Piano School in Brooklyn on Thursday evening of last week. The Music Hall in the Academy was quite comfortably filled by an audience which manifested considerable interest and even enthusiasm in the various numbers of the program, especially the really remarkable ensemble playing which was participated in even by the youngest pupils. The opening ensemble of four each of pianos and violins was a remarkable demonstration, and the transposition ensemble contained three of the little tots who only began the study of the piano some six weeks since and are now transposing their little pieces with perfect ease into most any key you ask.

Of the advanced pupils there were several who deserved more than passing note. Florence Feltus, who was graduated last Spring, played the Liszt "Liebestraume" in A flat, showing a splendid technical equipment, and Valeda Frank manifested poise and excellent technic in the Prelude to Bach's English Suite in G Minor, playing it from memory and for the most part without hesitation. Marion Barlow and Ida M. How, who participated in an eight-hand ensemble accompaniment, supported by Dr. Elsenheimer at the organ, began their studies in the Granberry school and the orchestral intricacies of the Wagner excerpt were no small test for the four young pianists.

The "Abschied" of Wotan, in "Die Walkure," with this accompaniment advanced Frederick Hastings, who struggled against the ravages of laryngitis rather than disappoint his auditors; but the other group, composed of Dr. Elsenheimer's songs was sung in his stead by Edmund A. Jahn, who brought to the rescue a voice of warmth and color ideally placed.

In opening the program Mr. Granberry outlined the plan and scope of the work he is attempting in the conduct of his schools, which, in view of the practical demonstrations which followed, were after all but little required, save perhaps to break the ice and to give the audience a slight glimpse of the winning personality behind the curtain.

### Edwin Hughes Gives Artistic Recital in Detroit

DETROIT, Nov. 27.—Edwin Hughes, pianist of the Ganapol School of Musical Art of Detroit, again distinguished himself in a recital of unusual strength and merit on Thursday evening, November 23, before a large audience. Mr. Hughes's playing was the very essence of refinement and good taste and furnished lovers of art an example of devotion to highest standards in interpretation. It is gratifying to hear Mr.

Hughes in a day when the extremes of mere technical display or excess of sentimentality are apt to characterize the work of artists. He is not only the possessor of a marvelous technic, but makes telling use of a most soulful tone. His program included works by Beethoven, Schumann, Chopin and Liszt. A. K. E.

### ROME'S "ROSENKAVALIER"

#### Libretto Considerably Toned Down to Meet Italian Susceptibilities

ROME, Nov. 13.—The "Rosenkavalier" was rehearsed at the Costanzi on Friday, November 10, before a select audience, some of whom were favorable, others hostile. The book in Italian is by Otto Schanzer. Some of the music has been abridged, and also the part of the libretto in which an Italian tenor is caricatured. The work has had, in fact, to be toned down in order to avoid any clashing with Italian susceptibilities.

Maestro Puccini, who is now in Turin, starts this week for Buda-Pesth, in order to be present at the first performance there of the "Fanciulla." The "girl" was performed at Turin on November 11 for the first time there and had a fine reception.

Perella & Co. of Naples are publishing a history of music and musicians by Gualtiero Petrucci, which is destined to be a useful work of reference and information.

L'Arte Lirica of Milan, dated Sunday, November 5, reproduces from MUSICAL AMERICA a splendid photograph of Mary Garden as Salomé, and also photographs of the Metropolitan Opera House, the Boston Opera House, and the Philadelphia Opera House, from the same source. W. L. W. L.

Florence Hinkle, the soprano, who is now on tour in the West, is engaged to sing with the New York Symphony Society on its concerts of December 2 and 3, at the Century Theater, New York.

Marcella Craft, the American soprano at the Munich Court Opera, has just been officially dubbed a Royal Court-Opera Singer.

## MME. SZUMOWSKA'S UNIQUE "LESSON RECITALS"

BOSTON, Nov. 27.—Mme. Szumowska, the distinguished Polish pianist of the Adamowski Trio, is at home after a most successful tour, during which she gave her artistic "lesson recitals" in a number of important cities, including Albany, Troy,



Antoinette Szumowska

Syracuse, Utica, N. Y., and Somerville, Mass. The tour was under the management of Pitt Parker, and Mme. Szumowska's personal representative was Miss M. Scott Hale. Miss Hale has had many requests for return engagements, and is also arranging a tour through Ohio in March. She is planning recitals for Mme. Szumowska in Boston and New York in January.

The "lesson recitals" are unique, in that Mme. Szumowska imparts a personal touch and charm by giving her audience a little "glimpse behind the scenes," with brief sketches of the lives of the composers who appear on her program, and follows this with an interesting analysis of the principal themes in the works to be performed. She closes the recital with a brilliant rendering of all of the compositions. She has prepared a series of three of these recitals in which she considers, among other composers, Bach, Daquin, Rameau, Mozart, D. Scarlatti, Beethoven, Schumann, Liszt and Chopin, one entire program being given to the last named, because Chopin, a compatriot of Mme. Szumowska, is her greatest favorite.

During the tour the daily papers remarked particularly upon Mme. Szumowska's charm of interpretation, of the great

value of her recitals from an instructive as well as interesting point of view, and of the great enthusiasm and size of her audiences. D. L. L.

### OVATION FOR MME. NORDICA

#### Duluth Audience Stirred by Her Singing Schubert's "Erl-King"

DULUTH, MINN., Nov. 27.—Mme. Lillian Nordica gave the final concert of her Fall tour under the direction of Frederic Shipman here on November 17 to an audience which packed the big Lyceum Theater to the most remote crevice of its seating capacity. The singer was received with a fervor that showed Duluth's full appreciation of her wonderful voice and art.

Mme. Nordica's voice is magnificent, her methods her own. Her shading, her phrasing, her infinite variety of moods, are those of the great artist, yet they are part of her own personality. The always beautiful aria from "Madama Butterfly" was sung as it has never been sung here before, the great audience bursting into frantic applause before the last note had died away. But the most wonderful of all was Nordica's rendition of Schubert's "Erl-King," which at the close of the program left the big audience breathless, astonished, half paralyzed, so that it was some minutes before the applause burst forth, but when it started it became an ovation to which the great singer was compelled to respond again and again, smiling and bowing her thanks.

Aspiring Vocalist—Professor, do you think I will be able to do anything with my voice?

Perspiring Teacher—Well, it might come in handy in case of a fire or shipwreck.—*Cornell Widow.*

Emile Sauret, the violinist, made a re-appearance in London recently.

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## A MUCH-LOVED IMPRESARIO OF PARIS

Priceless Collection of Mementos of Louis Albert Vizentini Now in a Boston Library—His Associations with Gounod, Pierné and Other Famous Musicians

By LOUISE LLEWELLYN

OF vital interest to musicians are the mementos of Louis Albert Vizentini, who had a long and admirable career in France and elsewhere as a conductor and manager and who was the friend and co-operator of the most celebrated composers and artists of his generation. A conservatory comrade of Massenet and other well-known musicians, he became, first, solo violinist at the Théâtre Lyrique and music critic on the *Figaro*; and afterward director, successively, of Porte St. Martin, the Gaité, the Kaiserlichen Theater at St. Petersburg, the Variétés in Paris again, the Folies Dramatiques, the Gymnase, Grand Théâtre at Lyons, where he gave "Die Meistersinger" thirty times; then régisseur and stage manager of the Opéra Comique, Paris, finding time, meanwhile, to write three operas himself and numerous songs and orchestral pieces. Out of an experience so wide he left as his memoirs thirteen volumes exquisitely bound containing the scores of operas produced for the first time by him. Each book is filled with souvenirs in the way of letters from composers and singers, poets and scene painters; of drawings for costumes; made, many of them, by famous artists and designers; of rough drafts of scene and costume submitted by composer and playwright; of photographs in and "out" of character.

It was due to Vizentini that "Cendrillon," which the Chicago-Philadelphia company is now presenting, first opened its eyes, and it was to Vizentini that Massenet inscribed, on a fly-leaf of its score:

"To you, my good friend, my dear Vizentini, this 'Cendrillon' to which you have consecrated your pains for so many years. Your old classmate,

"MASSENET."

A glimpse into that turbulent and fatal friendship of Gounod and Georgina Weldon, the gifted Englishwoman, is offered in the history of the opera, "Jeanne d'Arc." It was during the time that Gounod lived with the Weldons at Tavistock House, London (occupied for twelve years at one time by Dickens), that Vizentini produced this opera at the Théâtre de la Gaité, Paris, in 1873. There are a number of letters from Mrs. Weldon to the director, written in her ardent, spontaneous manner—and good French—with references to Gounod, such as "le vieux va bien," and after the last dress rehearsal which Mrs. Weldon had come to Paris to see:

"Some one told me there was some paper that said the Marquise de Boissy and Mme. Weldon were charged by Gounod to look after the rehearsals of 'Jeanne d'Arc.' That's a pretty *blague* and I'd like to know what paper it was and I would write to say that, as for my part, it was absolutely false; that it was Monsieur Vizentini who was

charged by Gounod. I suspicion that it was Mme. de Boissy who had it put in." Then in a later letter: "Send me the papers. One of them said that I wore green goggles. All the English papers (the correspondents) praise 'J. D.' music, poem, Lia Felix, mise en scène all to the skies. It was an event in Paris to put on something respectable. Have you given my note of adoration to Lia Felix? I hope she is a good girl. 'Jeanne d'Arc' is so good; poor thing—"

With an eye and an ear to every scenic and musical detail of the production, Mrs. Weldon's letters are full of intelligent and lively suggestion, praise and criticism. "I don't deny," she avowed, "that I have been wishing to poke up the chorus for a week; if only they would pronounce their 'r's.'"

A note from Maurice Desrieux, one of the leading men, is characteristic of the professional singer:

"Dear Old Pal: I was an idiot. I re-read the piece last night. *De Thomars* is a good rôle to play. I will do it. Yours, Maurice. A good kiss to the ugly and terrible blonde."

Gounod's letters discuss various details of the mounting and so on. He was not able to be present, either at the rehearsals or the *première*. It was not long after the performance of this opera that his falling out with the Weldons occurred. All these souvenirs of a connection so much discussed for a number of years, in France and England especially, induce one to turn to Mrs. Weldon's account, in one of her vivid letters, of her first impressions of Gounod. They met in London at the house of a friend. Mrs. Weldon sang and Gounod was entranced with her art and personality. She writes:

### A Portrait of Gounod

"Gounod seemed to me round, with his closely shaped, round beard, with not one hair longer than the other, bristling like box-hedge trimming; his short neck, his round shoulders, his round stomach, his round eyes, with which he glared at me. And then he was fat and old. This was no lean, young, silent Trappist. Gounod, to speak the plain truth, displeased and disappointed me—excited in me even a feeling of repulsion; but it was he, after all, the author of the divine music I adored, so he was sacred in my eyes; and the little brown woman (Mme. Gounod), with a mocking smile on her lips, offended me.

Gounod, casting serious (but round) glances at me from time to time, played the prelude (rather a long one) of that admirable song, 'A une Jeune Fille.' He began to sing and I heard only the words which went straight to my heart, which stirred every fiber of my being, which at each line moved my soul more and more."

Of all the operatic beings of whose fortunes Vizentini was guardian, "Paul and Virginia" seem to have been his favorite children. This charming opera of Victor Massé and Jules Barbier and Michel Carré (uncle of the present director of the Opéra Comique), was one of the signal successes of its day. The leading rôle was taken by Capoul, who wrote after the first performance, "No theater in Europe could have produced such an ensemble." The letters and printed comments preserved by the beloved old director, then, however, in his prime, testify that the piece was the talk of "tout Paris."

Capoul's contract, preserved in the front of the score, indicates that he received 500 francs (100 dollars) a night unless the receipts should exceed 600, in which case he had ten per cent. of the amount over, at that time a large salary. But Capoul was an opera hero, not only in France but, later, in America, with Nilsson, besides being a close friend of the director. He was the Clément of his time the creator in Paris of the tenor parts in "Fra Diavolo," "Lalla

Roukh," "Rigoletto," "Martha," "La Somnambule."

The first opera of Pierné, present conductor of the Colonne Orchestra of Paris, was mounted by Vizentini. This was a setting of the poem "Vendée," by Folig and Adolphe Brisson, now critic of *Le Temps* of Paris and editor of "Les Annales Politiques et Littéraires." The book bears the inscription, "To my dear Director, the admirable artist, Albert Vizentini, I offer with the expression of my most hearty gratitude the dedication of my first opera."

### Operas Mounted by Vizentini

Among the director's other well-known triumphs were "Ouragan," by Alfred Bruneau and Emile Zola; "Timbre d'Argent," by Saint-Saëns and Barbier and Michel Carré; "La Fille du Tabarin," by Pierné, with book by Sardou and Paul Févier; Mary Garden, Fugère, Beyle and Périer in the cast, and Messager conducting; "Hänsel und Gretel" (Catulle Mendès's version) of Humperdinck; "Le Voyage dans la Lune," Offenbach; "Dimitre," by Joncières, and "Le Juif Polonais," by Camille Erlanger, with Victor Maurel, Clément, Guiraudon, Gerville-Réache, Huberdeau, Gresse (now at the Opéra) and Rothier in the cast.

Strange thing apropos a theatrical manager, every letter, every clipping, breathes between its lines the love, admiration and tender regard in which Vizentini was held. Rummaging through his collection is a pastime, for that reason alone. The people to whom he owned money shrank from demanding it; or if they ventured to do so it was with apologies or gentle persiflage. One of the costume designers wrote:

"Would be terribly nice if for New Year's gift would send me an order to pass by the treasury. Health, prosperity to you. Grevin."

"Ah, he was an artist! Everybody loved him. *Il était père de famille*," said Jullien, the new chorus director of the Boston Opera, from the Opéra Comique, recently. *Père de famille*, which is to say a father to everybody—one of those warm, half-poetic, untranslatable expressions in which the French language abounds.

It was more than a year ago that Allen A. Brown, that discerning reader and bibliophile who has placed his priceless collection at the disposal of the Boston Library, found these Vizentini books in Paris. He was prevented from buying them on the spot only on account of the enormous money value at which they were held. He begged to be allowed an option on them for a certain length of time, and returning to Boston confided his new enthusiasm to some of his philanthropic friends. Henry Rogers, lawyer and patron of art, was immediately impressed, although frightened too at the price of the collection. But the passion of possession once awakened would not be denied. So one fine day he made up his mind, after saying to his wife, "Clara, let us go without eating for a while and buy those Vizentini books." Last year they were added by Mr. and Mrs. Rogers to the Allen A. Brown collection, where they are carefully guarded by a pretty young librarian with a booklover's soul.

### Harold Bauer's Milwaukee Début

MILWAUKEE, Nov. 28.—Milwaukee piano-music lovers had a chance to hear a real piano genius last Sunday when Harold Bauer made his first appearance in Milwaukee. The program consisted of Mendelssohn's E Minor Prelude, Schumann's Symphonie Etudes, the Mozart F Major Sonata, one of each of Chopin's scherzos, nocturnes and waltzes, the Liszt "Mephisto Waltz" and Sgambati's arrangement of an air by Gluck. The splendid technical equipment which has been brought to a highly developed state by Mr. Bauer was shown impressively, while he also displayed his art with the pedal, particularly in the Chopin C Sharp Minor Scherzo, in which he obtained a large variety of tone color.

M. N. S.

An English composer named Bruce Steane has written a "Dreadnought" orchestral suite, which Dan Godfrey's orchestra has introduced at Bournemouth.

# Marion May

Contralto

Triumphs in Philadelphia



Marion May, Contralto

Marion May, the distinguished New York contralto who has only recently entered the ranks of professional singers, scored a tremendous success at Witherspoon Hall, November 18th. Miss May was engaged as the assisting artist with the Hahn Quartet.

In speaking of the concert the EVENING BULLETIN says: "The singing of Miss May gave much pleasure to the audience, her voice being a rich melodious contralto, rather on the mezzo order, as the high tones are especially full, clear and well produced. Her delivery is fluent and artistic, and she has an attractive presence and graceful manner which add to her success. She gave the dramatic aria 'O Mio Fernando,' by Donizetti, and a group of songs including 'O Come Beloved,' by Riccardo Martin, and Edwin Schneider's dainty 'Flower Rain,' which was exquisitely sung, being repeated."

The critic of the RECORD says: "Miss May sang Donizetti's 'O Mio Fernando' and a group of songs by Haydn, Riccardo Martin and Edwin Schneider. She has a voice of charming quality and sings with a purity of enunciation and a freedom of expression that are delightful. Two encores were added to her regular offerings."

Mr. Waldo of the PUBLIC LEDGER speaks highly of Miss May's work in the following terms: "Marion May, the admirable New York contralto, was the soloist. Miss May who has a gracious and charming stage presence and a voice of the true mellow contralto timbre, was warmly received and will always be sure of a cordial welcome here in the future."

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# TINA LERNER

PIANIST

Soloist Nov. and Dec., 1911: London Philharmonic (Safonoff), London Symphony (ELGAR), Moscow Philharmonic (Weingartner), St. Petersburg (Siloti), Riga Symphony (Schneevoigt), Brodsky Concerts, Manchester, etc.

AMERICAN TOUR, 1912-13—Management: Loudon Charlton  
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## MR. KELLERMAN WINS FRIENDS IN WEST

**Bass-Baritone's Concert Tour Establishes Him as a Prime Favorite in That Section**

Marcus Kellerman, the American bass-baritone, has returned from a long trip in the West during which he appeared in concert in thirty-one cities.

These engagements included towns in South and North Dakota, Minnesota, Wisconsin, Iowa, Indiana, Illinois, Ohio and, on his return Pennsylvania and New York.

The importance of his appearances may be gauged by the fact that he sang twice in Chicago and Minneapolis, where he is re-engaged for further concerts this season, Bismarck, N. D., Dubuque, Ia., and several university and college towns.

In December and January Mr. Kellerman will sing in the East and Middle West, having engagements in New York, Pittsburgh, Minneapolis, Chicago, Boston, with the Handel and Haydn Society, and in Ohio, Indiana and West Virginia. Beginning on February 11 he will make a Southern tour which will last until Spring and will take him as far South as Tampa, Fla.

That Mr. Kellerman has been successful this season is shown by the fact that out of thirty-one engagements on his first tour twenty-nine have engaged him for a second appearance. In addition to this he has aroused favorable comment because of his voice and personality and his musicianly work.



Wendell Heighton, Manager Minneapolis Symphony Orchestra, and Marcus Kellerman

### MME. GOETZ-KELLNER'S RECITAL

**Ohio Audience Enthusiastic Over Her Voice and Program**

SANDUSKY, O., Nov. 27.—Mme. Goetz-Kellner, soprano, appeared here recently in recital in Carnegie Hall with Otto Sturmer as accompanist. Her program included songs by Schubert, Schumann, Brahms, Debussy, Strauss, Ware, Fogel, Bemberg, MacDowell and Rummel.

Mme. Kellner's voice though as full and rich in quality as a contralto, is a pure soprano with exceptional range and excellent quality. Her musicianship was shown to advantage in the German songs especially, and her enunciation was remarkably dis-

tinct. Her method of using her voice is good and she completed her length program with voice as fresh as when she began.

The audience recognized the worth of the artist by forcing her to repeat several of the program songs and demanding three encores in addition. The accompaniments were discreetly played by Mr. Sturmer.

### Ovation for Leo Ornstein in Philadelphia

Leo Ornstein, the young Russian pianist, was the assisting artist at the first concert of the Orpheus Club of Philadelphia, Dr. Horatio Parker conductor, on November 25. He was enthusiastically received by an audience that filled the Academy of

Music to overflowing. He played two groups and was forced to add several encores. After his playing of the Rubinstein Waltz the audience gave him an ovation. Mr. Ornstein is to give recitals during December in Philadelphia and Lowell, Mass., and will play before the Philharmonic Society of Springfield, Mass., December 18.

### HUSS RECITAL IN RICHMOND

**Appreciative Audience Hears Gifted Composer and His Wife**

RICHMOND, VA., Nov. 27.—Hildegard Hoffman Huss and Henry Holden Huss were greeted by an appreciative audience in the Woman's Club parlors last Saturday night. Their recital was one of the season's events planned by Mrs. W. B. Guggen, chairman of the music committee.

Mrs. Huss was unusually delightful in the "Mandoline" of Debussy; "The Old Plaid Shawl," Haynes, and Mr. Huss's two songs, "Before Sunrise" and "Suppose." Her interpretation was finished and winsome.

With his characteristic deft, sure touch and rich singing tone, and in all places ever mindful of the composer's message, Mr. Huss gave a well chosen program of Liszt, Chopin and Bach, beside his own ever welcome compositions: Valse, A Major, op. 20; Prelude, A Flat Major, op. 17, and Polonaise de Concert. This last he worked to a tremendous climax in perfect technical balance and finely executed crescendo.

G. W. J.

### Composer Gilberte in Recitals

After a vacation spent at his summer home, "Melody Manse," Lincolnville Beach, Me., Hallett Gilberte, the tenor-composer, is back in New York for the Winter. He has already been heard in recital this season in Maine, New Hampshire and Vermont, including in the programs many of his own songs. Engagements have been closed for appearances in Providence, R. I.; Hartford, Waterbury and New Haven, Conn., and Syracuse and Albany, N. Y., in addition to which he will appear at musicales and recitals in New York and vicinity. Among the new compositions which he has been working on during the Summer is a song cycle, "The Seasons," which is dedicated to Mme. Jeanne Jomelli, who will introduce it on her American tour this season.

## CARUSO MAY LEAVE HERE SEASON CLOSES

**Tenor Under Engagement to Appear in Monte Carlo About April 1**

Will Enrico Caruso tie himself hence and to Monte Carlo late in February, or will he remain in New York until the close of the opera season?

Giulio Gatti-Casazza, general manager of the Metropolitan Opera House, is not yet able to give an answer to this question. It is known that Mr. Gatti-Casazza is doing everything in his power to arrange it so that admirers of the great tenor will not have to be disappointed by his departure before the end of the season. Caruso is under contract to appear as *Dick Johnson* in "The Girl of the Golden West" in a Monte Carlo engagement beginning about April 1, but Mr. Gatti-Casazza has been negotiating with Raoul Gunsbourg, of the Monte Carlo Opera House, to the end of having the tenor's engagement there postponed. The outlook is said to be encouraging to Mr. Gatti-Casazza.

Unless the negotiations succeed Caruso will have to leave New York about three weeks before the close of the opera season. Not only would this be regretted by the operagoers of New York, but it might cause the abandonment of any plans of the Metropolitan company to make a tour after the New York season closes.

According to the *Comœdia*, of Paris, Caruso is also to appear in Paris next Spring in a series of performances of "The Girl of the Golden West."

### Miss Powell and Mr. Van Eweyk in Recital

Manager H. Godfrey Turner announces that Maud Powell and Arthur Van Eweyk will give a joint recital in Music Hall, Chicago, on December 8.

Henry J. Wood, the London conductor, will make his first appearance in Ireland this Winter, where he will visit Belfast with the Hallé Orchestra of Manchester.

## Flora Field

*Violinist*

### European Tour 1911-1912

Dresden      Breslau  
Hamburg      Frankfort O/M  
Leipzig      Stuttgart  
Berlin—with Philharmonic  
Orchestra, Sam Franko  
conducting.



## Dresden Press Comments:

Dresdener Journal, Nov., 1911.—"Flora Field, a young violin virtuoso, a genuine violin talent, presented herself to the Dresden public yesterday in the Palmengarten. Flora Field is a musician of temperament. She feels music, which fact undoubtedly influenced her selections. She comes from the school of Leopold Auer in St. Petersburg and fully deserves to be considered a finished violinist. Her personal forte is unquestionably her robust and pure cantilene, with which, as the saying goes, she may safely go on tour. Haendel's sonata in E major as well as Bruch's D minor concerto, with its wealth of recitatives and aria parts, gave her an opportunity to create an effect with the warmth of her beautiful singing tone."

Dresdener Anzeiger, Nov., 1911.—"Flora Field, a young American violinist from the school of Leopold Auer of St. Petersburg, was heard for the first time in Dresden. In her we became acquainted with an artist who, technically and musically, meets with the greatest requirements. She possesses a large and melodious tone and bows with a sureness, precision and highly developed sense of rhythm unusual in one so young. The young artist played Haendel's sonata in E, Bruch's D minor concerto and Sinding's suite op. 10 as principal numbers, revealing a style that awakened the greatest promises. It is very praiseworthy that Miss Field refrains from all virtuoso feats; this can only be of the greatest advantage for her future development."

Dresdner Nachrichten, Nov., 1911.—"A young and charming violinist from the master school of Leopold Auer in St. Petersburg, gave a concert in the Palmengarten, which, in general, made a very favorable impression. The young lady is at the beginning of her artistic career, and the seriousness with which she strove to solve her in part very difficult task warrants us in expecting great things from her in the future. The artist is not as yet quite mature, but she possesses temperament and musicianship, especially evident in her rhythmical precision and in the correct style of her renditions. The very intelligent rendition of the E major sonata of Haendel was followed by Bruch's second concerto in D minor, the cantilene of which might still be somewhat improved upon, especially when one is the possessor of such a valuable instrument with a superb G string as Miss Field. An excellent performance proved to be the interpretation of Sinding's three part suite with the bravura presto and a melodious adagio. The smaller pieces also gave evidence of excellent schooling and ability."

## W. W. HINSHAW

A. A. O. N. M. S.  
M. O. V. P. E. R.  
P. R. S.  
A. A. S. R.

### BARITONE OF THE METROPOLITAN OPERA HOUSE

AS  
THE  
KING  
IN AIDA

Scores Success  
On Opening Night in AIDA and in  
First Performance of  
LOBETANZ

AS  
THE  
KING  
IN AIDA

Mr. Hinshaw was a new representative of the King, and a good one. His enunciation was a delight.—*New York Sun*.

The giant figure of American William Hinshaw as Egypt's King was good to see, and his clear basso cantante to hear in its crispness of enunciation.—*New York Evening Sun*.

Mr. Hinshaw was new with the company last year, when he was heard principally in Wagnerian repertory, but his poise and ability last night proved that he is of wider value, and he was most impressive vocally and



otherwise. His costume was one of the handsomest that has ever been seen in this part, and his presence was commanding.—*Evening Mail*.

Mr. Hinshaw as the King was admirable, both in the dignity of his impersonation and the excellence of his singing, and one of its most notable excellences lies in the clearness and intelligibility of his diction.—*New York Times*.

Mr. Hinshaw, the American impersonator of Il Re, revealed a splendidly schooled voice, which he uses with skill and discretion. His acting had decided dignity.—*Town Topics*.

### AS THE KING IN LOBETANZ

Mr. Hinshaw was an appropriate figure as the King, and sang so that all his words could be understood.—*New York Times*.

William Hinshaw, who seems to the manner born these days, was again the King, and was quite as imposing in voice and in costume as when he appeared as the Verdi King on the opening night.—*New York Evening Mail*.

The King was made a character of certain nobility and intellectual strength by the work of William Hinshaw, who declaimed his music with richness and warmth of tone and a studied dignity of dramatic expression. He, too, contributed to the effectiveness of the final ensemble by a carefully poised histrionic and vocal mien.—*New York Call*.



## HEARD AMONG CHICAGO MUSICIANS

Rudolph Ganz as a Pioneer in Piano Novelties—What Harold Bauer Thinks of the Thomas Orchestra—Dalmorès and the Husky "Supers" in "Carmen"

Bureau of Musical America,  
624 South Michigan Ave.,  
Chicago, Nov. 27, 1911.

WHEN Rudolph Ganz began to frame up piano programs he endeavored not merely to follow the line of least resistance but to be an innovator and invite the wonder of the audience and confusion of the critics. He found Ravel and Debussy to be new and ethereal standards and he placed them on his lists for novelty. How well his foresight has been rewarded may be observed in almost any piano program of to-day. George Hamlin, the American tenor, believes program making should denote something more than a mere succession of showy songs and impressive dramatic arias snatched from opera to make a concert holiday. His ideas on this subject were revealed strikingly last Saturday on the occasion of his recital in Orchestra Hall. It required nearly six months of hard work to select and arrange the songs that carried the progression at which he aimed.

In this same connection Rudolph Ganz recently confessed, with a smile, that he was looking for a novelty of the most advanced order. As a resident of this city, in 1903, he was the first to present compositions of Debussy here. A few months later Harold Bauer advanced the same compositions as a novelty in Boston. The next season he took up Ravel and then Alkan, with that strangest of compositions, "The Railroad." "Now, I understand," remarked Mr. Ganz, "that more compositions of Debussy are sold in America than in all Europe. Some three years ago, however, having done my duty, I released Debussy as too old fashioned and began to look for advanced, modern music. I find that Blanchet is growing simpler, but just wait until you hear 'The Bear Dance,' by Bartok." Thereupon Mr. Ganz walked over to the piano, and as he played the strange confusion—remarked his satisfaction in pieces that had four sharps for the right with three sharps for the left hand. "There is Harold Schoenberg, of Vienna, who drastically declares that 'melody is the expression of idiots.' Can you beat it! My own idea of the seeming growth of popularity for advanced music in this country is that traditions have not taken the deep grounding that they find in many of the great centers in the old world, where the grandfathers and grandmothers handed down the traditions to their kith and kin concerning the classics."

Adolph Weidig, the composer and teacher, one of the best judges of music in the local field, at a recent conclave of friendly spirits, remarked: "I was not surprised, but was immensely gratified over the piano playing of Myrtle Elvyn at her recent recital. She presented a brilliant and exacting bill for a young pianist, and she did it in a style that was not only technically brilliant, but seemed at all times inspired by the big feeling back of the composition. It was a foregone conclusion that she would play the Scarlatti-Godowsky Concerto brilliantly, and that her Etude for the left hand alone by Blumenfeld would have witchery, but the authoritative way in which she read the Liszt Sonata in B Minor, and Rachmaninoff's Prelude in G Minor, showed the resources of her art to be at once solid and significant."

### MACMILLEN RECITAL

Violinist Appears in Chicago Despite Ill Health

CHICAGO, Nov. 27.—Francis Macmillen, the violinist, who has cancelled his American engagements on account of ill health, was persuaded by strong personal appeals to give a recital in this city Sunday afternoon under the direction of F. Wight Neumann.

The house was crowded. Mr. Macmillen gave a fine program with artistic acumen, finished technic and telling tone. After the opening Mendelssohn concerto, which was given with a worthy reading, he played a series of salon pieces with taste, delicacy and virtuosity.

"Causerie" was a dainty little composition of his own. Schubert's "Ave Maria" was played with rich, velvety tone, and Kreisler's old Viennese Valse had effective swing. Sarasates "Zigeunerweisen," with all its romantic gypsy color, a Bohemian dance by Randegger; a "Humoresque," by

Frederic Shipman, who has directed remarkable tours for Mme. Melba, Mme. Eames and Mme. Lillian Nordica, sojourning in Chicago recently, confessed himself as agreeably surprised over the results of Mme. Nordica's first twenty concerts this season. "Some managers have complained to me of bad business," he said, "but I have not been troubled by such conditions with this most charming of singers. The results of her concerts in the extreme Northwest were epoch-making. I never saw so large an audience as the one that listened to her when she sang immediately after President Taft had broken the ground for the new Panama Exposition. Think of it, 100,000 people seated in a single audience under the dome of a blue sky in Golden Gate Park! She was also the first prima donna to sing at the Greek open air theater at Berkeley, delighting an audience of over 4,000 people. She sang to an enthusiastic assembly of twice this number in the great Mormon Temple in Salt Lake City, which has the finest acoustics of any building in the world."

"Incidentally," remarked Mr. Shipman, "I have been so much impressed, with brilliant examples of opportunity for land purchase in the great Canadian Northwest, that I made side speculations in Saskatoon, Calgary, Edmonton, and Nelson."

Harold Bauer, at luncheon in the Cliff Dwellers last week recalled, with pleasure, a memory of Felix Borowsky, the local critic, composer and educator, who was a fellow student in London. In discussing the Theodore Thomas Orchestra, he appreciatively remarked: "Director Stock not only accompanies you, but knows what you desire—he interprets with you. His moods are your moods, and the spontaneity of his playing is on par with your own. It is, indeed, ideal to find such a conductor, such sympathy, such keen intelligence and marvellous control. If this director is rarely sympathetic, the orchestra he directs is an equally wonderful body."

Charles Dalmorès, who was forced to expend his mighty muscle on a *papier maché* grinding mill and canvas pillars in the moving and melodious "Samson et Dalila," had all of his energies tested in a more realistic way—not for the audience, however, on the following evening in "Carmen."

Mr. Dalmorès, as the infatuated *Don José*, is forced to fall back on the crowd as *Carmen* throws her gloves into his face. This vigorous tenor, however, does not believe in recumbent acting and immediately struggles to his feet to make the picture vital and impressive. On this occasion the Spanish soldiery happened to be recruited from the ranks of the vigorous unemployed in the First Ward, towel-fanners, spongers and corner-seconds, and they considered it their duty to restrain the tenor so that ten pairs of husky hands fastened themselves on his anatomy; but he proved strong enough to make a flying wedge and emerged somewhat ruffled as to uniform and equipment. For a moment it looked as though a riot was imminent, and the tenor was to be crowded through a hole in the stage. He denounced the stalwart supers in three languages and insisted that hereafter they be cautioned in not giving too much realism to suppressing his stage pictures. One of the speculative supers was so impressed with Dalmorès' physical prowess that he wanted him to "get into the real fight game right away."

CHARLES E. NIXON.

Dvorak, and a "Serenade," by Gabriel Pierné, were other charming features of his program. There were numerous encores by an audience which was both musically and socially representative.

C. E. N.

### SOUSA IN CHICAGO

Two Large Sunday Audiences Greet Band on Way East

CHICAGO, Nov. 27.—John Philip Sousa, who has led his band successfully around the world, lingered here on Sunday for two concerts at the Auditorium before beginning the last lap of his march toward the East.

There is only one Sousa and he is an institution rather than an individual. His band is the same admirable organization that it has been for years past. The brass, the woodwinds, the instruments of percussion and the traps were in fine working order, giving excellent ensemble to the music, which included some of Sousa's own

stirring marches. Two large audiences demanded many encores, which were given with a rapidity that showed no embarrassment of material.

One of the soloists was Miss Zedeler, a youthful violinist, who studied with Spiering. She revealed admirable technical facility. Virginia Root, an attractive soprano, sang arias and ballads in a way that won numerous recalls.

C. E. N.

### TENOR FINNEGAN STAR OF BROOKLYN CONCERT

Edith Mae Connor, Margaretha Fultz and Alois Trnka Other Artists Who Appear Before Teachers

The large audiences which have greeted the concerts at Brooklyn's Kismet Temple as managed by G. Dexter Richardson, under the auspices of the Class Teachers' Association, indicate that there is a demand for programs such as are being presented in this series. The second of the course, on Friday of last week, brought forth John Finnegan, the tenor at St. Patrick's Cathedral; Alois Trnka, violinist; Edith Mae Connor, child harpist, and Margaretha Fultz, contralto.

In his opening aria from Puccini's "Bohème" Mr. Finnegan sang with poise and fervor. He has a voice of fine resonance and carrying power. In his other two groups his audience was especially enthusiastic and after "Come Back to Erin" the final one of the Irish songs sung to a harp obbligato, they refused to leave their seats without another verse.

Nothing that could have been placed upon such a program could more completely have won the audience than the child harpist, Edith Mae Connor, whose "Annie Laurie" brought her back for "Believe Me if all Those Endearing Young Charms" and who later on the program made the "Barcarolle" from the "Tales of Hoffmann" almost equally popular.

Despite a rather impassioned manner Alois Trnka is a sterling and sincere artist who plays with musicianship and has both tone and technic to more than suffice. The Wieniawski Polonaise in G went with thrilling abandon which won him an encore. Perhaps Miss Fultz's most popular offering was Alfred Robyn's "Gypsy Song," a piquant melody and well sung.

The series has been so entirely successful in every way that Manager Richardson is considering the advisability of adding an extra concert early in December. The next regular number in the course will present Kitty Cheatham.

N. de V.

### EDUCATIONAL CONCERTS

Mead Quartet and Soloists to Appear for People's Symphony Club

The second chamber concert of the "People's Symphony Club" Chamber Concert course will be given at Cooper Union Hall, New York, on the evening of December 5, the Olive Mead Quartet being the organization engaged.

This season the chronological feature of these educational concerts is the aria, starting from the early Italian period up to the present day, the demonstration of this form of musical literature being given by a group of arias within their special period at each concert.

F. X. Arens, the musical director, prefaced these soli with a verbal synopsis, accompanied by illustrations on the piano, showing the stage of harmonic development existing at the different periods: pre-classical, classical, romantic, etc., taking up a different form of musical literature each season. Distinguished soloists offer their services for these occasions, in sympathy with the philanthropic work the society is doing.

Assisting the quartet will be Edith Chapman Gould, soprano, and Adelaide Gernon Lewis, contralto. Besides a group of arias Smetana's Quartet in E Minor, a movement of Tchaikowsky's Quartet, op. 11, and two movements of Dvorak's Quartet in F Major will be played.

Bel Canto Club Entertained by Its President

The Bel Canto Club, of New York, a choral organization of women, was entertained on November 25 by Mme. Beatrice Goldie, the president and musical director. An interesting program was offered, a feature of which was the singing of Sedele Moses, a pupil of Mme. Goldie. She sang a group of songs by d'Hardelot and German in a manner that delighted all present.

The club is planning to give an informal reception each month in addition to public concerts. Besides Mme. Goldie, the officers are Mrs. James G. Blaine, vice-president; Josephine Moses, treasurer; Regina Thoesen, secretary, and Alice Abbott, accompanist.

## VIOLINIST RICH IN BRAHMS CONCERTO

Provides Philadelphia Orchestra with Strong Solo Feature

PHILADELPHIA, Nov. 27.—The concert arrangements of the Philadelphia Orchestra were somewhat upset last week by the fact that the Academy of Music, where the appearances of the orchestra regularly take place, had previously been engaged for another event on Saturday evening. It was necessary, therefore, to hold the second concert first, so to speak, the regular Saturday night concert being given on Thursday evening, while that of Friday afternoon took place as usual.

The program was given by all "home talent," Mr. Pohlig presenting Thaddeus Rich, the concertmaster of the orchestra, as soloist. The appearances of Mr. Rich always are welcome events with the patrons, his fine work as first violinist being recognized week after week, so that when he stands up in front and plays a solo with his associates of the orchestra to accompany him he is sure of a cordial welcome, and equally sure of pleasing all who listen to him. For both appearances Mr. Rich chose the Brahms Concerto in D Major, Op. 77, to the interpretation of which he brings a special aptitude, since the work was written for Joachim, Mr. Rich's teacher, who was able to impart to him the composer's own ideas as to how it should be played.

Mr. Rich's complete mastery of his instrument was shown to the very best advantage in this difficult composition. His tone is remarkable for its purity and sweetness, while the execution is most fluent and there are present to a convincing degree the qualifications that make violin playing most delightful. In the Brahms concerto Mr. Rich inserts a beautiful cadenza, which was written for the purpose by Joachim, and which adds much to the interest and artistic completeness of the work.

The symphony of the week was Tchaikowsky's No. 4, in F, the playing of which was in itself an event, and which brought out, it would seem, all that is best in the orchestra—and that is saying a great deal, indeed.

The Thursday evening audience was most receptive and appreciative, after the third movement the enthusiasm rising to such a pitch that, when he had himself come out and bowed several times, Mr. Pohlig twice signalled all the members of the orchestra to rise and acknowledge the ovation. The tribute of admiration was entirely deserved, and it is gratifying to see so much sincere appreciation, and to know that our orchestra has a conductor who takes evident pleasure in having his musicians receive acknowledgment of the individual, as well as the collective, excellence of their work. The other numbers on the program were Dvorak's "Husitska" overture and Strauss's "Till Eulenspiegel and His Merry Pranks."

It is announced that the orchestra will give four gala concerts on Friday and Saturday, December 29 and 30, and Friday and Saturday, January 5 and 6. They will interrupt the regular symphonic series of twenty-five weeks, the proceeds being devoted to an increase of the guarantee fund of the season of 1911-12. At the first two the Mendelssohn Club will assist in choruses appropriate to the Christmas season, and the second pair will have a special event in the appearance of Mme. Schumann-Heink as soloist.

A. L. T.

### Louise Barnolt in Raleigh, N. C.

RALEIGH, N. C., Nov. 24.—The Peace-St. Mary's concert series opened last night with a song recital by Louise Barnolt. She is the possessor of a beautiful alto voice and in the "Chanson du Tigre" and "Schmied Schmerz" her powers of interpretation were at their best, while the coloring and spirit which she gave to "Les jeunes fillettes" and "Meine Liebe ist grün" charmed her hearers. Her legato in Sgambati's "Separazione" was highly praiseworthy. The large audience enjoyed, as always, the sympathetic accompaniments of R. Blinn Owen.

### Ohio Engagements for Hargreaves

Charles R. Hargreaves, the New York tenor recently engaged by the Metropolitan Opera House, has been secured for the performance of "The Messiah" and an artist's recital on December 5 and 6 at Denison University, Granville, O. He scored an emphatic success at his recent Pittsburgh appearance, where he sang in Haydn's "Seasons" with the Mozart Society.



## DUFAULT A MASTER OF FRENCH BALLADS

Tenor Gives Program of Unique Interest at His New York Recital

One of the most enjoyable song recitals heard this season was given by Paul Dufault, tenor, at Carnegie Lyceum, New York, on the evening of November 27. The program read as follows:

Bois Epais, "Air d'Amidis," Lully; Cavatine de "Dardanus," Sacchini; Champs Paternels de "Joseph en Egypte," Mehul; Psyche, Paladilhe; Ma Vigne et ma Mie, Cuvillier; Romance, Debussy; Mandoline, Debussy; The Awakening, Loepke; Smuggler's Song, Kernochan; Remembrance, Will. C. Macfarlane; A Song of the Sea, Franklin Riker; La Procession, César Franck; Poème de Mai, Theo. Dubois; Oh! Si les fleurs, Massenet; Le Sais tu bien? G. Pierné; J'ai pleuré en Rêve, Geo. Hüe; Aimemol, Bemberg; Si je pouvais mourir, Barbirolli; Trahison, Chaminade.

Mr. Dufault has never appeared to better advantage than on this occasion. He gave evidence of a complete control of his vocal powers; in the older music of Lully, Sacchini and Mehul he displayed that lovely lyric quality that is so necessary for the proper delivery of these arias.

The enchanting "Mandoline" of Debussy won him the enthusiastic applause of his hearers and he was compelled to repeat it. The same composer's "Romance" gave him an opportunity to show his beautiful legato and he sang the song as smoothly and as fluently as could be desired.



Paul Dufault

Four songs by Americans proved to be wisely chosen, Franklin Riker's stirring "A Song of the Sea" meeting with tremendous success and winning a second hearing, while Marshall Kernochan's "Smuggler's Song" pleased the audience to a very marked degree and the songs of Will C. Macfarlane and Loepke made a satisfactory impression. The singer's English enunciation was remarkably clear and distinct, though he was more at home in his native French, in which he has few equals.

César Franck has written no finer song than his "La Procession" and the scope of it, with its truly ennobled, spiritual content, found a masterful interpretation at Mr. Dufault's hands. Georges Hüe, one of the modern French school, has set Heine's "Ich hab' im Traum geweinet" to a French translation, "J'ai pleuré en rêve" with music that is absolutely compelling in its emotional beauties, and Mr. Dufault made the most of its excellences, scoring one of the big successes of the evening with it. He was obliged to repeat it. Chaminade's "Trahison," dramatic in content, was finely done, and at the close the tenor responded to a number of extras.

The recital was notable in that it contained neither Schubert, Schumann, Brahms, Franz, Grieg nor any of the works of the modern German composers. Mr. Dufault restricted himself, and with his French and English songs more than satisfied his audience. His voice is fuller, purer, more luscious and more colorful than it has been in past years and his work has polish and style. The audience was of good size and enthusiastic.

Charles Gilbert Spross played master accompaniments throughout the evening, lending the singer support that added to the happy results attained. A note on the program, "By special arrangement with the Society of Authors, Composers and Publishers of Music, Inc.," showed that Mr. Dufault had not refused the demands of this society, which has been causing considerable annoyance to concert artists this season.

A. W. K.

### A Song Recital by Dr. Wüllner

M. H. Hanson, who enjoys the distinction of having introduced Ludwig Wüllner, the great German *lieder* singer, to American audiences, after many attempts has succeeded in persuading Dr. Wüllner—who is at present on a vaudeville tour—to make one appearance in Carnegie Hall on December 19, at 3 o'clock. The question as to whether these vaudeville appearances of the eminent song interpreter have in any way affected his hold upon serious music lovers seems to be settled, according to Mr. Hanson, who has been deluged with applications for seats since the original an-

nouncement of the recital. The songs on Dr. Wüllner's program which have not been sung here before are "Die Schale der Vergessenheit" and "Blindeküh," by Brahms; "Der Sieger" (Hugo Kaun); "Rastlose Liebe" (Victor Bendine); "Widmung" (Schumann); "Geduld" (Richard Strauss).

## GANZ REAPPEARS IN NEW YORK CONCERT

Distinguishes Himself Anew as Soloist with Volpe Orchestra

The rain did not deter a large audience from attending the season's first concert of the Volpe Orchestra in Carnegie Hall, New York, last Tuesday evening. Rudolph Ganz, pianist, was the soloist, playing Tchaikovsky's B Flat Minor Concerto. The rest of the program consisted of Liszt's "Les Préludes," the César Franck Symphony and, as a novelty, Percy Goetschius's "Christmas Overture."

Mr. Volpe's young artists played, as usual, with splendid energy and virility. They brought "Les Préludes" to a close with a climax that was quite thrilling. Yet there were rough spots in the playing of the orchestra during the evening and the woodwind in particular was not altogether in the pink of condition. There were some rhythmic discrepancies, too, between soloist and orchestra in the concerto, but nothing serious happened. The symphony, which has always been one of the *pièces-de-résistance* of the Volpe organization, was as satisfactorily done as usual.

Mr. Ganz's rendering of the concerto was characterized by superb breadth, impetuosity and crispness of rhythm, and technical infallibility. It was in the glorious first movement in particular that he rose to his greatest heights, and at the close there was a storm of applause. The fanciful second movement and the dashing third were also in the highest degree effective at Mr. Ganz's hands. His whole performance was a most fitting re-entry after his several years' absence from New York.

Goetschius's "Christmas" overture is based on a chant intended to be a setting to the text "Glory to God." It was found to be a well constructed composition but rather lacking in genuine inspiration. Dr. Goetschius acknowledged the applause from a box.

H. F. P.

Press comments on Mr. Ganz:

It would be difficult, if not impossible, to recall another performance in which the brilliancy of the music had a more satisfying disclosure. Mr. Ganz revelled in the large phrases, the plangent utterances of the first and last allegros, and the massive challenges of the orchestra by the solo instrument.—*The Sun*.

He played the Tchaikovsky B flat minor concerto and gave a brilliant performance as any could wish. His octave work was tremendous and his runs were clear as crystal.—*The Herald*.

Mr. Ganz has held an honored position in concert and recital circles in America, and last night he gave an adequate demonstration to his friends and admirers that their esteem was well founded.—*The American*.

## CHARLOTTE GUERNSEY A BRILLIANT SOLOIST

Sings at Season's First Concert of Mendelssohn Glee Club of New York—Frank Croxton Also Scores

At the season's first concert of the Mendelssohn Glee Club given at the Hotel Astor, New York, last Tuesday evening the assisting artists were Charlotte Guernsey, soprano, of the Chicago-Philadelphia Opera Company, and Frank Croxton, basso. Miss Guernsey was heard in Panizza's "D'Une Prison" and Massenet's "Les Larmes," with the chorus in Schubert's "Allmacht" and alone in Rachmaninoff's "Oh, Thou Bilow Harvest Field" and "Floods of Spring." A brilliant and discriminating audience applauded her without stint. From first to last she more than merited the applause, for she was in her best form.

Miss Guernsey is quite as much at her ease on the concert as on the operatic stage. The art of song delivery is at her finger tips, and in addition to possessing the priceless assets of intellect and temperament she can boast of a voice of limpid freshness, warmth and variety of color. Her enunciation is at all times a delight. Very beautiful was her singing of the Massenet number, and in the Schubert her voice rose above those of the choristers with enchanting effect. Miss Guernsey should be heard oftener in New York.

Mr. Croxton's resonant and noble bass was heard to full advantage in three songs by the accompanist, Arthur Rosenstein. He was obliged to repeat one of them before the audience would let the concert proceed.

## ELGAR'S NEW SYMPHONY HAS ITS FIRST PERFORMANCE IN AMERICA

Cincinnati Orchestra, Under Leopold Stokowski, Introduces English Composer's Second Important Symphonic Work—An Interesting Composition Devoid of the Characteristics of Greatness

CINCINNATI, Nov. 27.—Sir Edward Elgar's Symphony No. 2 in E Flat had its first performance in America Friday afternoon at the hands of the Cincinnati Orchestra, Leopold Stokowski, conductor. It was repeated Saturday night at the second concert of the bi-weekly pair.

It was largely through the cordial friendship existing between Mr. Stokowski and the eminent English composer that local concert-goers had the interesting privilege of attending the American *première* of this work, and the event attracted widespread attention.

If one were to give a positive verdict as to the merits of this important composition after only a preliminary hearing, it would be that Sir Edward has produced a work that provides much enjoyment in the appreciation of orchestral effects, in the depicting of varied human emotions through music, but has failed in establishing himself as a symphonist with a distinct and weighty message to deliver. The four movements are divided into (1) Allegro vivace e nobilmente, (2) Larghetto, (3) Rondo (Presto) and (4) Moderato e maestoso. The only clue which the composer has given us as to the moods in which his second symphony had birth is the quotation of the first two lines of Shelley's "Invocation":

Rarely, rarely comest thou,  
Spirit of Delight.

But the musical ideas expressed in the four movements are so complex, so varied in nature, that it is extremely difficult for the auditor to reconcile them with this poetic thought.

In form, the symphony offers a certain number of themes interestingly developed. There is such an abundance of musical subjects, however, that one is fairly overwhelmed in tracing the logical sequence

and working out of these ideas. Certainly this development of themes may not be regarded as convincing symphonic writing, owing to the complexity of the phraseology employed in the expression. On the other hand, there are frequent episodes of an ingratiating character that please the ear and find the composer in his best estate. The tender melancholy of the second movement has a compelling appeal and the rollicking treatment of themes in the third movement serves to liven up the mood of the listener.

As a whole, the work offers a distinct contrast to the first symphony by the same composer. It is not concerned with the darker psychological problems of the earlier work, but proceeds in merrier fashion, unfettered by the tenseness and nervous emotion of the Adagio of the first symphony.

One feels that judicious pruning in the working out of these variegated themes would make for improvement, especially in the last movement which is overburdened by repetitions.

The performance itself should rank among the best achievements of Mr. Stokowski's organization. He directed in a manner that showed thorough sympathy with and understanding of the score. The reading left no doubt as to the care with which the symphony had been prepared and the instrumental body responded faithfully and enthusiastically to the director's command. Certainly, the task was well worth doing and in undertaking it the Cincinnati Orchestra has earned a distinction which deserves nation-wide attention.

The remainder of the program presented the Dance of *Salomé* from Richard Strauss's opera, "Salomé," the Serenade for Wind Instruments and the tone-poem "Don Juan" by the same composer.

## FINE ARTISTRY AT THE MEYN RECITAL

Baritone Departs from Beaten Paths in Arranging His Program of Songs

An audience which filled the gallery of the MacDowell Club of New York was present to hear Heinrich Meyn give a recital of French songs on Monday evening, November 28. Mr. Meyn gave the following program, the accompaniments being played by Mrs. E. N. Lapham:

I. W. Bach, J'ai perdu celle; Old French, Le carillon du verre; Martini, Plaisir d'Amour; Old French, Chanson à manger, Chanson à boire; Fontenailles, Obstinat; Massenet, Marquise. II. Clayton Johns, Un grand sommeil noir, Les deux Amours; Ethelbert Nevin, Une vieille chanson; Dálavrac, Ecoute de Jeanette; Hahn, L'heure exquise; Paladilhe, Comme un petit oiseau, from "Suzanne." III. Flégier, Le Cor; Chaminade, Sans Amours; Schlesinger, Avec un bouquet (Janvier 1), Ces doux yeux; Diaz, Benvenuto Cellini; Bemberg, Il neige.

The singer was in good form and gave much pleasure to the audience, which demanded a repetition of two of the songs, the first of the Johns brace and the delicate Hahn song. The first of these represents high-water mark for Clayton Johns and is a song of much somberness and breadth, and its mood was matched by the rendering of the singer.



Heinrich Meyn

Mr. Meyn's interpretations are always well balanced and well thought out, with much of charm and finesse. He made a point of clear enunciation throughout and did some of his best tone work in the remarkable song of Flégier, "The Horn." Mrs. Lapham gained exquisite tonal effects in the accompaniment of this song, which depends largely upon an effect of the imitation of horns. This highly imaginative work, which should be better known, was given with exquisite art.

The first song of the Schlesinger group

has a fragrant quality that was much enjoyed, and Mr. Meyn emphasized well the tragedy and pathos of the Cellini aria. Among the songs which gave most pleasure were "Le Carillon du verre," the well-known "Obstinat," which was sung with a full appreciation of its delicate sentiments, and the delicate "Marquise" of Massenet.

## Philadelphia Choral Society Gives First Concert

PHILADELPHIA, Nov. 27.—The Choral Society gave its first concert at the Academy of Music last Wednesday evening, and while the audience was regrettably small the performance of Gounod's "The Redemption" was one of the best this large and capable body of singers has given in many years. The chorus has been considerably enlarged this season, now numbering more than three hundred voices, and is well balanced, while there was much to praise in the way of precision, spirit and quality of tone in the rendering of the great oratorio. Henry Gordon Thunder conducted with skill and understanding, as usual. He had the valuable assistance of fifty members of the Philadelphia Orchestra, while the list of soloists was unusually attractive. The soprano part was sung by Mme. Nina Dimitrieff, the Russian prima donna, who made her first appearance here with pronounced success. Her voice is clear and strong and was used with skill and feeling, her solos all being well sung, while her tones easily dominated chorus and orchestra in the big ensemble numbers. The other soloists, all of whom received cordial and deserved applause, were Maude Grove, contralto; Harry Saylor, baritone, and Henry Hotz, bass. There is cause for sincere regret as said before, in the lack of response to the appeals of the Chorus Society for support.

## Caruso Breaks Philadelphia Record

PHILADELPHIA, Nov. 27.—The Metropolitan Opera Company began last week a series of nine weekly performances on Tuesday evenings at the local opera house. It was a "Caruso night," and the great tenor drew a \$12,500 house, the biggest receipts ever taken in under the present management. The opera was "La Gioconda" and the cast included, besides Caruso, Emmy Destinn, Theodora Orridge, Pasquale Amato, Florence Wickham and Andres de Seguro. Amato repeated his triumph of last season as *Barnaba*, and was second only to Caruso in the admiration of the audience. Miss Orridge scored a marked success and de Seguro was a wholly efficient *Alvise*.





Kate Lewis, pianist, gave a recital of Scandinavian music in New Britain, Conn., on November 25.

Cecil Fanning, the baritone, appeared in recital before the Kenilworth Club, of Chicago, on November 17.

J. C. van Hulsteyn, violinist, and George F. Boyle, pianist, both of the Peabody Conservatory faculty, Baltimore, are on a joint concert tour throughout the South.

William F. Wentzell, who until recently was organist at the Smithfield Street Methodist Episcopal Church in Pittsburgh, is now in Berlin studying the piano.

Marie Rappold gave a recital November 21 in Minneapolis before a society audience of considerable size. German, French, Italian and English songs were on her program.

Arthur Collins, organist, gave a recital at the St. Thomas Church, New Haven, Conn., on November 27. His program included works by Decker, Mendelssohn, Gaul and Guilman.

Mauder's cantata, "A Song of Thanksgiving," was sung by the choir of Christ Church, Houston, Tex., on Thanksgiving Day, under the direction of Horton Corbett, organist of the church.

Arthur Shattuck, the American pianist, opened the concert course at Amherst College on November 24 with an interesting recital. He played works by Mozart, Brahms, Debussy, Paderewski and Liszt.

Walter Spry gave a piano recital before the Euterpean Society of Galena, Ill., on November 14. His program embraced a representative American group, modern French numbers and, as a finale, a trio of Liszt compositions.

The Schenuit Musical Bureau, of Milwaukee, is arranging a series of popular-priced artist recitals which are to be given at the auditorium of the Cathedral. For the first the Bohemian pianist, Kurt Wanieck, has been secured.

Virginia Listemann, the Chicago singer, has just filled engagements at the Illinois towns of Centralia, Murphysboro and Chester, and will next appear at Akron, O., on December 2. She is under the management of J. S. Gordon.

The following students of the advanced departments of the Chicago Musical College were heard in a recent program of piano, vocal and violin numbers: Edith Bramer, Irene Campbell, Carl Schulte, Ruth Lowenberg, Libby Anderson, Marion Hobbs and Lydia Engel.

The music department of the Centennial Club of Nashville, Tenn., opened its Winter course recently with a vocal recital by Mrs. Corinne Moore Lawson of Cincinnati. It was one of the most attractive musical events offered to a Nashville audience in a long time.

Mrs. Gertrude Sechrist Reimcke and her pupils gave a recital in Erie, Pa., November 22, giving vocal selections by Mrs. Reimcke, Mrs. Schleicher, Florence Haggerty, Veronica Welch, Ruth Bitig, Effie S. Schaeffer, Hazel Beckwith, Carl Burg and Mrs. Anna Melville.

John Philip Sousa and his band appeared at the Shubert Theater, Milwaukee, on Sunday, November 19, in the only Milwaukee engagement of the season. A fair-sized audience turned out to hear the famous band, and the soloists, Virginia Root, soprano, and Nicole Zedeler, violinist.

Sixty San Jose, Cal., amateur singers, including high school girls and society women for the chorus, have spent much time rehearsing the last few weeks for a production of Gilbert and Sullivan's "Mikado" on December 1. Charles W. Williams, the director of the performance, has trained a large orchestra.

Two youthful music pupils, Martin Dougherty, a thirteen-year-old soprano, and Jeanette Marion Rodgers, flutist, twelve

years old, were heard at a recital given by George H. Wilder, head of the Wilder School of Music, Burlington, Vt., in the warerooms of the Everett Piano Company, New York, on November 22.

A recital at the Peabody Conservatory, Baltimore, November 22, by students under Minna D. Hill, Adelin Fermin, Bart Wirtz and J. C. van Hulsteyn introduced Alice Carpenter and Edward Hargrave, pianists; Max Rosenstein and Samuel Korman, violinists; Pauline Abbott and Nellie Norris, soprano, and Ethel Lee, 'cellist.

D. Merrick Scott gave an organ recital at the First Methodist Episcopal Church, of Baltimore, November 21, in celebration of his tenth anniversary as organist of the church and of Goucher College. He was assisted by Beulah Orem, soprano; Lila Snyder, contralto; Oscar Lehmann, tenor, and C. Harry Gerhold, baritone.

Master Isidor Werner, a young Newark, N. J., violinist, assisted by Grace E. Camp, soprano, and Florence Austin, pianist, gave a recital in Wallace Hall, that city, November 24. Since Master Werner made his first public appearance a year or so ago, he has been studying with a New York teacher and has made rapid progress.

Agnes Chopourian, soprano, gave a song recital, November 22, at the Carnegie Lyceum, New York. Miss Chopourian's program was of wide range. There were songs by Von Fielitz, Finden, Jensen, Brahms, Henschel, Chadwick, Foote and Tosti, and there were excerpts from "Lohengrin" and "Madama Butterfly."

Gatty Sellars, the noted London organist, and William Short, the state trumpeter of England, appeared in an instrumental concert at Milwaukee in the Immanuel Presbyterian, recently. Mr. Sellars is organist of Queen's Music Hall and the Crystal Palace, while Mr. Short, as state trumpeter, plays on all State occasions and royal concerts at Buckingham Palace.

Sol Cohen, a young violinist of Chicago, who recently returned from four years' study abroad, the last two of which were passed with Jano Hubay in Buda-Pesth, gave a recital in Chicago, November 13, that disclosed worthy and attractive qualities. He was assisted by Mable Bond, pianist, who displayed considerable temperament and technical skill.

In a recent faculty concert by the Columbia Conservatory of Music, Shreveport, La., Fridolph Lindholm was violin soloist; Benderson Wetzog, pianist; Mrs. Frances Flood, soprano, and E. H. R. Flood, accompanist. Mr. Lindholm gave in an acceptable manner numbers by Viex-temps, Wieniawski, Bach, Wilhelmj, Beethoven, Schubert and Sarasate.

Gene Ware, organist of Brown University and the Union Congregational Church, Providence, gave an organ recital on November 19 before an audience that filled Sayles Memorial Hall at the university. Mr. Ware was assisted by Ella Beatrice Ball, violinist; Mr. Ware played selections by Guilman, Sulzer, Arthur Bird, Saint-Saëns, Grison, Durand and Grieg.

At St. John's Church, Providence, on November 19, the choir, under the direction of George F. Wheelwright, sang effectively in Spohr's "God Thou Art Great." The solos were well sung by Harriet Merchant, soprano; Mrs. Kate La Fetra Bosworth, contralto; George F. Wheelwright, tenor, and Percy L. Smith, basso. Mrs. George F. Wheelwright presided at the organ.

Carl Formes, a Chicago baritone, son of the opera artist, who is associated with the Sherwood School, created the baritone rôle in Karl Zeuschneil's oratorio, "Hermann Der Befreier," which was given for the first time in Chicago, November 19, under the direction of Karl Resckzeh. Rose Blumenthal, a dramatic soprano, made a pronounced impression on this occasion.

The oratorio, "The Seven Last Words of Christ," was sung Sunday evening, November 26, in the First Presbyterian Church of Richmond Hill, L. I., under the direction of Lawrence G. Nilson, choir

director of the church. The solo parts were taken by E. Antoinette Boudreau, soprano; Mrs. John Roberts, contralto; George W. Reiff, tenor, and Archie Hendrickson, bass.

A 14-year-old boy pianist won much praise for his performance at a recital at the Plaza Hotel, New York, on November 24. The youth, Charles Frederick Naegle, Jr., played a difficult program with temperament and fine expression. A large audience in the ball room heard him give selections from Bach, Handel, Beethoven, four Chopin études and a concerto by Rubinstein, without notes.

Paulo Gruppe, the young Dutch 'cellist, recently appeared in recital with Clara Marie Jaeger at Montclair, N. J. It was Miss Jaeger's début as a professional singer. She proved herself the possessor of a sweet lyric soprano voice. Mr. Gruppe, as usual, gave a masterly rendition of several well-chosen selections, including the Popper Tarantella and Saint-Saëns's "The Swan."

Meda Zarbell, a new Chicago pianist, presented, in her recent recital there, a program which, with but two exceptions, consisted of modern compositions. Her playing of the Beethoven Trio in D Major, in association with Mable Woodworth, violinist, and Hans Hess, 'cellist, was marked by good understanding and she gave poetic feeling to Mendelssohn's "Song without Words."

When the University Festival Chorus, Walter Henry Hall conductor, gives its first concert of the season in Carnegie Hall, New York, on Monday evening, December 18, singing Verdi's Manzoni "Requiem" it will have the assistance of Alma Gluck and Herbert Witherspoon as well as Mildred Potter, contralto, and Charles Hackett, tenor, the latter to be heard for the first time by a New York audience.

Caspar P. Koch, organist at the Carnegie Music Hall, Pittsburgh, is attracting large crowds to his Sunday afternoon free organ recitals, and is being assisted by some exceedingly good musical talent. The soloist last Sunday was Beatrice Roberts, soprano. Agnes Vogel Roberts was the accompanist. The program included "To the Evening Star" march from "Tannhäuser," and Guilman's "Grand Chorus."

Joseph M. Tees, the concert director of Winnipeg, Man., announces a tour of Western Canada by De Pachmann in December and is also arranging for several recitals by Scotti and Pasquali, and by Schumann-Heink. Mark Hambourg is now filling several engagements between Winnipeg and Vancouver. A scheme is on foot to have Winnipeg put up a large auditorium or convention hall suitable to musical purposes.

The first Tiffin musicale, projected under the direction of Mrs. Eleanor Fisher, was given Monday morning, November 20, in Chicago before a fashionable audience. Mme. Marie Rappold, of the Metropolitan Opera Company, gave a program comprising German lieder and French and American groups of songs. In response to recalls she gave the aria from "Tosca." The inaugural was both artistically and socially successful.

Anne Shaw Faulkner and Marx E. Oberndorfer have inaugurated their lecture-recital season in Chicago with success and they plan to give the recitals in other centers. They gave a recital of "Königskinder" last week and followed it with their second lecture on "Tristan" and "Samson et Dalila" at the Woman's Athletic Club. They also opened their afternoon and evening series at the studio of Mr. and Mrs. Ammons in Evanston, Ill., last week.

During the last week Florence Austin, the violinist, appeared with great success in three of the Brooklyn Institute concerts at Huntington, Hempstead and Jamaica, L. I. Her success on these occasions left nothing to be desired. Each evening she had to respond to numerous recalls, demanded by the large audiences that greeted her and associates on the program. Her program consisted of Händel's Sonata in A Major, Ballade and Polonaise of Viex-temps and Duet and Arpeggios, for solo violin, by Leonard Prume.

At the sixth Aeolian recital of the season in Chicago, Rossiter G. Cole lectured on the operas to be produced during the first week of the Chicago Grand Opera Company, excerpts from which were sung by Sibyl Sammis-MacDermid, soprano; Ora Padgett-Langer, mezzo-soprano; John B. Miller, tenor; William Clare Hall, tenor; Arthur Middleton, bass; William Beard, baritone. James G. MacDermid presided

at the piano. This was the most ambitious entertainment thus far given under these auspices.

Henry Kooy, a violin pupil of Christian Kriens, was a soloist at the last meeting of the New York Theater Club, in the Hotel Astor, on November 21. He played two movements from Mr. Kriens's suite "In Holland," the "Sous du Soir" and the "Dans de Sabote." These two numbers were well rendered and received the hearty approval of the large audience as much for their musical value as their performance. He also was heard in an obbligate for Betty Brooke. Mr. Kriens presided at the piano for several of the soloists.

The Harmonie Singing Society, of Baltimore, gave a concert November 22, under the direction of John A. Klein. The chorus selections included the sextet from "Lucia," sung by Roberta Glanville, Mrs. Jeanne H. Woolford, Ferdinand Kaiser, L. Kaiser, August Zeis and J. G. Baling, accompanied by the Harmonie Orchestra. The soloists were Roberta Glanville, August Zeis and G. F. Poehlmann, singers, and Harry Sokolove, violinist. The music committee consisted of L. P. Dietrich, F. H. Weber and August Zeis. The president of the society is J. G. Baling.

Granville, O., is in for musical treats on December 5 and 6. On the first of these dates Handel's "Messiah" will be sung by the Engwerson Choral Society, assisted by the following soloists: Lorene Rogers-Wells, soprano, of New York; Ruth Jeanette Bailey, contralto, of Boston; Charles R. Hargreaves, tenor, of New York; John Moyses Piske bass, of Boston; Edith Haines-Kuester, pianist, of New York; Marion Rose, soprano; Allieret Chrysler, mezzo soprano, and Elizabeth Benedict, organist. Several of the same artists will also be heard in the second concert on December 6.

Frederick J. Conolly, a lad of eight years, gave a violin recital recently at the home of George T. M. Gibson, president of the Baltimore Oratorio Society. Cardinal Gibbons and other distinguished persons were present. His program included Viotti's Concerto No. 22; Ambrosio's "Canzonetta;" Wieniawski's "Romance Sans Paroles;" "Meditation" from "Thais," by Massenet; "Faust," and the allegro and andante from one of Mendelssohn's concertos. He played without notes and with perfect confidence. He is a son of Mr. and Mrs. John Conolly, of Galveston, Tex. His mother was the accompanist.

The Welsh-American Male Glee Club, of New York, Thomas H. Thomas conductor, gave a concert on last Saturday evening at the Thirteenth Street Welsh Church. The soloists were Margaret Rabold, soprano; Gwilym Miles, baritone, and Minnie Marshall Smith, reader. The club sang compositions by Davies, and a number of Welsh folk-songs, all with fine tonal precision and excellent ensemble, Mr. Thomas conducting with spirit and much taste. Mrs. Rabold made a splendid impression in songs by Horn, Schubert, Parker, and Protheroe, while Mr. Miles won his audience completely with four Welsh folk-songs, in which his beautiful baritone voice was at its best.

By special invitation of the Board of Education, the teachers and pupils of the Conservatory of Musical Art, New York, of which Arthur Claassen and Otto Jablonsky are directors, gave six Morning Musicales at the Washington Irving High School in New York, on November 13, 14, 15, 16, 17 and 20. At these recitals there appeared, Joseph Gotsch, 'cellist; Maurice Kaufman, violinist; Julius Schendel, pianist; Kathryn Staats, soprano; Ella Frank, pianist; Elsa Staiger, soprano; Grace Hofheimer, pianist; Eleanor Funk, contralto, and Helen Redgrave, contralto. The accompaniments for the various artists were furnished by Augusta Richter, Hans Dreher and William C. Mattfeld.

The Ladies' Musical Club, of Taunton, Mass., has so far given two affairs this season, a recital by Minnie Little Longley, of Boston, on October 24, and a Liszt Centenary concert on November 14. The club's plan of work for the remainder of the season includes a concert on December 14 at which only Bohemian composers—Smetana, Dvorak and Fibich—will be heard; a concert on January 9 for exploiting the works of three contemporary American composers—Arthur Foote, George W. Chadwick and Horatio W. Parker—and "An Afternoon with Robert Schumann" on February 13. On March 12 a public musicale will be given, while a concert on April 9 will be devoted to modern English composers. The president of the club is Mrs. Grace Bonner Williams, and the first vice-president Mrs. John Alden Abbott.



## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

*Alda, Mme. Frances*—Carnegie Hall, New York, Dec. 5.  
*Althouse, Paul*—Newark, Dec. 10; Yonkers, Dec. 19; Troy, Dec. 20.  
*Austin, Florence*—Garden City, L. I., Dec. 8.  
*Barrère, George*—Baltimore, Dec. 15.  
*Bauer, Harold*—Brooklyn, Dec. 3; Carnegie Hall, New York, Dec. 12; Minneapolis, Dec. 29.  
*Becker, Dora*—Newark, Dec. 25.  
*Beddoe, Mabel*—Toronto, Dec. 2; Pittsburgh, Dec. 6; Providence, R. I., Dec. 19.  
*Behrens, Cecile M.*—New York, Dec. 8.  
*Belvor, Avery*—New York, Dec. 5, 10 and 20.  
*Benedict-Jones, Pearl*—Easton, Pa., Dec. 5; Newark, N. J., Dec. 10; Boston, Dec. 17.  
*Bouton, Isabelle*—Newark, Dec. 6; New York, Dec. 9; Quebec, Can., Dec. 19.  
*Blye, Mme. Birdice*—Minneapolis, Dec. 4; Huron, S. D., Dec. 6; Vermillion, S. D., Dec. 7; Sioux City, Ia., Dec. 8.  
*Cairns, Clifford*—Newark, Dec. 10; Cleveland, Dec. 17; Providence, R. I., Dec. 19.  
*Carl, Dr. William C.*—New York, Dec. 4.  
*Cheatham, Kitty*—Providence, R. I., Dec. 4; Minneapolis, Dec. 12; St. Louis, Dec. 15; Lyceum Theater, New York, Dec. 26 and Jan. 2.  
*Clément, Edmond*—Newark, Dec. 7.  
*Connell, Horatio*—Harvard University, Dec. 7; Yale University, Dec. 11; Jersey City, Dec. 12; Bryn Mawr, Pa., Dec. 15; Princeton, N. J., Dec. 16.  
*Dimitrieff, Nina*—New Jersey, Dec. 12.  
*Dufault, Paul*—Scarsdale, N. Y., Dec. 16; Carnegie Hall, New York, Dec. 18; Huntington, L. I., Dec. 19; Hempstead, Dec. 20; Jamaica, Dec. 21.  
*Faulkner, Anne Shaw*—Evanston, Ill., Dec. 4; Chicago, Dec. 6; Grand Rapids, Mich., Dec. 8; Chicago, Dec. 13, 14.  
*Gideon, Henry L.*—(Lecture Recital) Boston, Dec. 5.  
*Ginsburg, Giacomo*—Trenton, Dec. 7.  
*Gould, Edith Chapman*—New York, Dec. 2 and 16.  
*Gotsch, Joseph*—Brooklyn, Dec. 4, 15 and 19.  
*Guernsey, Charlotte*—New York, Dec. 12.  
*Hambourg, Boris*—New York, Dec. 2, 3 and 14.  
*Hargreaves, Charles R.*—Granville, O., Dec. 5 and 6.  
*Heinemann, Alex*—Cleveland, Dec. 7; Chicago, Dec. 10; Milwaukee, Dec. 12; Lawrence, Kan., Dec. 19.  
*Hinkle, Florence*—Boston, Dec. 17; New York, Dec. 27 and 29.  
*Hudson-Alexander, Caroline*—Winstead, Conn., Dec. 13; New Haven, Dec. 14.  
*Huss, Hildegard Hoffman*—Charleston, S. C., Dec. 8.  
*Kerns, Grace*—Jersey City, Dec. 3; Newark, Dec. 10; Providence, R. I., Dec. 19; Troy, N. Y., Dec. 21; Worcester, Mass., Dec. 26; Buffalo, Dec. 28.  
*Klots, Maude*—Williamsburgh, Dec. 3; Brooklyn, Dec. 9.  
*Kraft, Edwin Arthur*—Birmingham, Ala., Dec. 5; Oxford, O., Dec. 7; Marion, Ind., Dec. 8; Detroit, Dec. 19; Cleveland, O., Dec. 26.  
*Kubelik, Jan*—Vancouver, Dec. 4; Tacoma, Dec. 5; Seattle, Dec. 6; Portland, Dec. 7; Seattle, Dec. 10; California, Dec. 11-Jan. 13.  
*Lamson, Gardner*—Carnegie Lyceum, New York, Dec. 7.  
*Loud, John Hermann*—Newton Center, Mass., Dec. 18.  
*Martin, Frederic*—Chicago, Dec. 29; Minneapolis, Dec. 31.  
*Mason, Daniel Gregory*—(Lecture recitals), Brooklyn Academy of Music, Dec. 4, 11, 18.

*McCue, Beatrice*—Hackensack, N. J., Dec. 3; Passaic, N. J., Dec. 7; Jersey City, Dec. 12; New York, Dec. 19.  
*Middleton, Arthur*—New York, Dec. 27 and 29.  
*Miller, Christine*—Minneapolis, Dec. 3; Fargo, N. D., Dec. 4; Johnstown, Pa., Dec. 7; Pittsburgh, Dec. 8; Yale University, Dec. 11; Albany, N. Y., Dec. 13; New Haven, Conn., Dec. 14; Bryn Mawr University, Dec. 15; Princeton University, Dec. 16; Boston, Dec. 18; Greensburg, Pa., Dec. 21; Philadelphia, Dec. 26; New York City, Dec. 27-29 and 31st.  
*Miller, John B.*—Chicago, Dec. 29.  
*Miller, Reed*—New York, Dec. 27 and 29.  
*Mylott, Eva*—Chicago, Dec. 29.  
*Oberndorfer, Marx E.*—Evanston, Ill., Dec. 4; Chicago, Dec. 6; Grand Rapids, Mich., Dec. 8; Chicago, Dec. 13 and 14.  
*Ornstein, Leo*—New York, Dec. 5.  
*Parlow, Kathleen*—Philadelphia, Dec. 4; Washington, Dec. 5; Baltimore, Dec. 6; New York, Dec. 7; Brooklyn, Dec. 8; New York, Dec. 9; Springfield, Mass., Dec. 11; Boston, Dec. 13; Cambridge, Dec. 14; Cincinnati, Dec. 22-23; New York, Dec. 28-29.  
*Pilser, Maximilian*—Brooklyn, Dec. 3; New York, Dec. 5; Chicago, Dec. 18; Minneapolis, Dec. 19.  
*Potter, Mildred*—Jersey City, Dec. 3; New York, Dec. 18; Yonkers, Dec. 19; Troy, Dec. 20; Worcester, Dec. 26.  
*Puyans, E.*—Brooklyn, (Germania Club), Dec. 9.  
*Rogers-Wells, Lorene*—Granville, O., Dec. 5, 6; Leland, Ill., Dec. 11; Delaware, O., Dec. 14.  
*Rogers, Francis*—Newark, N. J., Dec. 6.  
*Samaroff-Stokowski, Mme.*—Cincinnati, Dec. 8.  
*Sassoli, Ada*—Baltimore, Dec. 8.  
*Shattuck, Arthur*—New York (Century Theater), Dec. 10; St. Louis, Dec. 29.  
*Simmons, William*—Passaic, N. J., Dec. 7.  
*Spalding, Albert*—Chicago, Dec. 8, 9; Boston, Dec. 11; Philadelphia, Dec. 12; New York, Dec. 13 (afternoon); Brooklyn, Dec. 13 (evening); Carnegie Hall, New York, Dec. 24.  
*Spross, Charles Gilbert*—New York (Hotel Astor), Dec. 2 and 20.  
*Stoddard, Marie*—Plainfield, N. J., Dec. 3; New York City, Dec. 5; Newburgh, N. Y., Dec. 15; Yonkers, N. Y., Dec. 19.  
*Strong, Edward*—Jersey City, N. J., Dec. 4; Wooster, O., Dec. 12; Athens, O., Dec. 13, 14; Cleveland, Dec. 17; Newark, N. J., Dec. 31.  
*Temple, Dorothy*—Newark, Dec. 2.  
*Thompson, Edith*—Portsmouth, N. H., Dec. 13.  
*Van Hoose, Ellison*—Nashville, Tenn., Dec. 2; Chattanooga, Dec. 4; Augusta, Ga., Dec. 5; Columbia, S. C., Dec. 6; Charleston, Dec. 7; Savannah, Dec. 8; Atlanta, Dec. 9; Jacksonville, Fla., Dec. 10; Macon, Ga., Dec. 11; Rome, Ga., Dec. 13; Nashville, Tenn., Dec. 15; Memphis, Dec. 18.  
*Wells, John Barnes*—Brooklyn, Dec. 2; New York, Dec. 3; Des Moines, Ia., Dec. 12; Indianola, Iowa, Dec. 13.  
*Werrenrath, Reinald*—Brooklyn, Dec. 3; New York, Dec. 8 and 10; Hackensack, N. J., Dec. 13; Scranton, Pa., Dec. 14; Mount Vernon, N. Y., Dec. 21.  
*Winkler, Leopold*—Brooklyn, Dec. 4; Newark, Dec. 11; Brooklyn, Dec. 19.  
*Williams, Evan*—Boston, Dec. 19.  
*Wilson, Gilbert*—East Orange, N. J., Dec. 10; Newark, Dec. 24.  
*Wycoff, Eva Emmett*—Passaic, N. J., Dec. 7.  
*Zeisler, Fannie Bloomfield*—New York, Carnegie Hall, Dec. 2.  
*Zimbalist, Efrem*—Chicago, Dec. 3; Metropolitan Opera House, New York, Dec. 10.

## Orchestras, Quartets, Choruses, Etc.

*American String Quartet*—Montreal, Dec. 4.  
*Banks' Glee Club*—Carnegie Hall, New York, Dec. 5.  
*Barrère Ensemble*—Baltimore, Dec. 15.  
*Boston Apollo Club*—Boston, Dec. 19.  
*Boston Symphony Orchestra*—New York, Carnegie Hall, Dec. 7-9; Brooklyn Academy of Music, Dec. 8; Boston, Dec. 14.  
*Brooklyn Arion Society*—(Liszt Centennial Concert) Brooklyn Academy of Music, Dec. 14.  
*Cincinnati Symphony Orchestra*—Cincinnati, Dec. 8, 9; Terre Haute, Dec. 12; St. Louis, Dec. 13, 14; Cincinnati, Dec. 22, 23.  
*Flonzaley Quartet*—New York, Dec. 4; Cooper Union, New York, Dec. 5; Boston, Dec. 7.  
*Hahn Quartet*—East Orange, N. J., Dec. 4.  
*Handel & Haydn Society*—Boston, Dec. 17 and 18.  
*Jacobs Quartet, Max*—Hotel Astor, New York, Dec. 19.  
*Kneisel Quartet*—Boston, Dec. 5; New York, Dec. 12.  
*MacDowell Chorus*—New York, Dec. 11; Newark, N. J., Dec. 13; New York, Dec. 21, 22.  
*Mannes Sonata Recitals*—Belasco Theater, New York, Dec. 17 and Jan. 14.  
*Minneapolis Symphony Orchestra*—Minneapolis, Dec. 3, 15, 29 and 31.  
*Musical Art Society*—Carnegie Hall, Dec. 19.  
*New York Symphony Orchestra*—New York, Dec. 3, 8, 10; Brooklyn, Dec. 17; Newark, Dec. 25; Century Theater New York, Dec. 31.  
*New York Philharmonic Orchestra*—Brooklyn, Dec. 3; Carnegie Hall, New York, Dec. 10; Newark, Dec. 13; Carnegie Hall, New York, Dec. 14, 15, 17, 21, 22, 28, 29.  
*Oratorio Society of New York*—Carnegie Hall, New York, Dec. 27 and 29.  
*Philadelphia Orchestra*—Philadelphia, Dec. 2, 8, 9, 15, 16, 22, 23, 29, 30.  
*Philharmonic Trio*—Brooklyn, Dec. 16.  
*People's Symphony Orchestra*—Carnegie Hall, New York, Dec. 24.  
*Rubinstein Club*—New York (Waldorf-Astoria), Dec. 9.  
*Russian Symphony Orchestra*—Carnegie Hall, New York, Dec. 2, 3.  
*Sousa's Band*—Dec. 2, Toledo, O.; Dec. 3, Cleveland, O.; Dec. 10, Hippodrome, New York.  
*St. Louis Symphony Orchestra*—St. Louis, Dec. 2, 8, 9, 29 and 30.  
*St. Paul Symphony Orchestra*—St. Paul, Dec. 12 and 26.  
*Thomas Orchestra*—Chicago, Dec. 2, 8, 9, 15, 16, 22, 23, 29, 30; New York City (Carnegie Hall), Dec. 13; Chicago, Dec. 15, 16, 22, 23, 29, 30.  
*Weber Trio, Gisela*—Hotel Astor, New York, Dec. 8.  
*Young People's Symphony Orchestra*—Carnegie Hall, New York, Dec. 16.

## ORVILLE HARROLD'S CLIMB TO FAME

SOME five or six years ago a young singer from Indiana, Orville Harrold by name, dropped into New York looking for an engagement. He had had vocal training in Indianapolis and felt sure that his voice and ability would get him work but, like many other recruits to the Eastern musical profession, he found it almost impossible to find it. He tried every kind of musical venture until he at last formed a male quartet and appeared in a burlesque show at the Circle Theater.

There was little scope for his musical ability in this setting but at one of the performances he was heard by Gus Edwards, the music publisher, who persuaded him to leave the burlesque and provided him with a vaudeville sketch which was put on at Hammerstein's Victoria Theater. Here he was heard by Oscar Hammerstein, the operatic impresario, who, realizing the talents of the young tenor, sought advice as to his future.

Oscar Saenger was called in and Orville Harrold sang for him. Mr. Saenger's verdict was favorable and Harrold was placed with Mr. Saenger by Mr. Hammerstein with instructions to turn him out as a singer of grand opera as soon as possible. The result of Mr. Saenger's work is well known. Not only did he prepare Mr. Harrold for his first appearance, but he has since worked with him to such purpose that the tenor has improved with each season.

Owing to his phenomenal success at the Manhattan Opera in New York Mr. Hammerstein chose Harrold for his first performance of "William Tell" in his new London Opera House and Harrold was there hailed as a singer of the first rank. His appearance later on in "Iagoletto" confirmed the critics in their verdict, and he has now arrived at the point where he is accepted the world over as an aspirant for the highest honors which the operatic profession can bestow. In less than five years this unknown young singer has won his way from the very bottom of the musical ladder to the top, but it must be remembered that he has had the assistance of some of the best and wisest men in his profession.

## Mrs. Nellie Bangs Skelton Dies

CHICAGO, Nov. 27.—Mrs. Nellie Bangs Skelton, one of the best known pianists of this city and an accompanist who had served many great singers, passed away at her home, No. 222 Calumet avenue, and was taken to her old home at Lacon, Ill. for burial last Friday.

## KANSAS CITY DEBUT OF KITTY CHEATHAM

## Big Audience Delighted by Her Distinctive Program—Evan Williams's Concert

KANSAS CITY, Mo., Nov. 25.—Kitty Cheatham, the charming *désenée*, was heard here for the first time on Friday afternoon in the Willis Wood Theater. A fine large audience was there to enjoy her delightful program. Her art is so different and so essentially Kitty Cheatham's that there are no words adequate to describe it. She must be heard to be appreciated, and there was no lack of appreciation on Friday.

Another concert of unusual merit was given on Saturday in the new Grand Avenue Temple by Evan Williams, tenor, who also has never been heard here before. This was the opening concert of the Fritchey Campbell series and nearly every seat in the large auditorium was occupied.

Mr. Williams was superb in his Handel numbers, "Where'er You Walk," "Total Eclipse" and "Sound an Alarm." In fact, the entire program was given most artistically. His accompanist, Charles Lurvey, deserves especial mention for his excellent work. Rafael Navas, the Spanish pianist, was heard in several numbers. His selections were ultra-modern and played in a very uninteresting manner.

May MacDonald, a pupil of Mrs. Carl Busch, who has spent the past three years in Berlin studying with Carreño and Gert-atowski, gave her first recital in the Casino on Tuesday evening. Her program was of the highest order, embracing a Bach Fantasia and Fugue, Beethoven's "Sonata Appassionata," several Chopin numbers and the Liszt "Campanella." She has made great strides in her art since she was last heard here and showed herself to be a pianist of high attainment. Opal Pierce Reynolds, violinist, a recent acquisition to our musical world, played three selections, displaying a clear tone and fine technique. Maude Russell Waller, soprano; Mrs. Edward Hedges and Mrs. Jennie Schultz, accompanists, also assisted.

M. Baguslawski, pianist, dean of the Conservatory of Music, played his annual recital on Monday afternoon at the Schubert Theater. He is destined to become a concert pianist of high rank, if one may judge by his present development. Three composers only were represented on his program, Liszt, Schumann and Chopin, but the compositions of each were given with authority and surprising ease.

On Tuesday afternoon Myrtle Irene Mitchell presented the Mormon Tabernacle Choir in a concert at the Willis Wood Theater. M. R. W.

## Birdice Blye Back from Tour

CHICAGO, Nov. 27.—Mme. Birdice Blye returned to her home in this city last week after a five weeks tour of piano recitals in Virginia, West Virginia and North Carolina. She was particularly gratified over the result of a number of private recitals in New York and her musicale at the Waldorf under the auspices of the Societe des Beaux Arts. Mme. Blye's large repertoire enables her to give much variety to her program and their revelation have a quality that invariably results in return engagements. C. E. N.

A young Hungarian baritone of unusual equipment, named Danos, was recently discovered in Russia and engaged for Hamburg.

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